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Mobile Beat

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DJ SHOW PREVIEW ISSUE

ENTERTAINMENT
EXHIBITORS
SEMINAR PREVIEW ARTICLES



INSIDE THE INDUSTRY:
Joe Vangieri & Digitrax
Music Trends

PLUS:

How to Deduct
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Here we are with another preview issue for the next Mobile Beat DJ Show & Conference—MBLV18 (our 18th show!)—coming up, February 3rd through 6th, 2014, at the Riviera Casino & Hotel, on the fabulous Las Vegas Strip. And we are excited to share with you what we have planned for the DJ "main event" of the new year!

As has become our tradition, we are featuring full articles by many of our seminar speakers (starting on page 28), to give you a real taste of what you can expect when you attend their sessions. We also list our exhibitors (page 24) as of press

time (keep checking back at MobileBeat.Com—new ones keep jumping on board!). And, of course, we put a spotlight on the great entertainment in store at the big show (page 10).

Scanning through the speakers, I'm struck with the range of material we are offering. Everything from interactive performance to marketing and sales to dance instruction to DJ legal issues...content covering every aspect of your DJ life is on tap, here in print, and in person in Vegas.

The one huge benefit of the DJ show that we usually have a hard time expressing in print is the amazing networking that attendees can experience when they invest in the trip to Strip. But in this preview issue, we have a great interview (page 61) with an articulate Canadian DJ, Stefan Jez,

whose company has enjoyed amazing growth over the last five years. He is clearly an excellent DJ and business person in his own right; but he also credits the Mobile Beat Las Vegas show—especially the relationships he's built with fellow DJs and with industry leaders—with helping propel his business to greater heights, more quickly than he ever imagined possible. If that's not a ringing endorsement from someone who has experienced our Vegas event, I don't know what is!

And even with all that, we're still packing in some of our regular contributors; we're always striving to give you more and better content to help your reach higher levels of success!

– Dan Walsh, Editor-in-Chief

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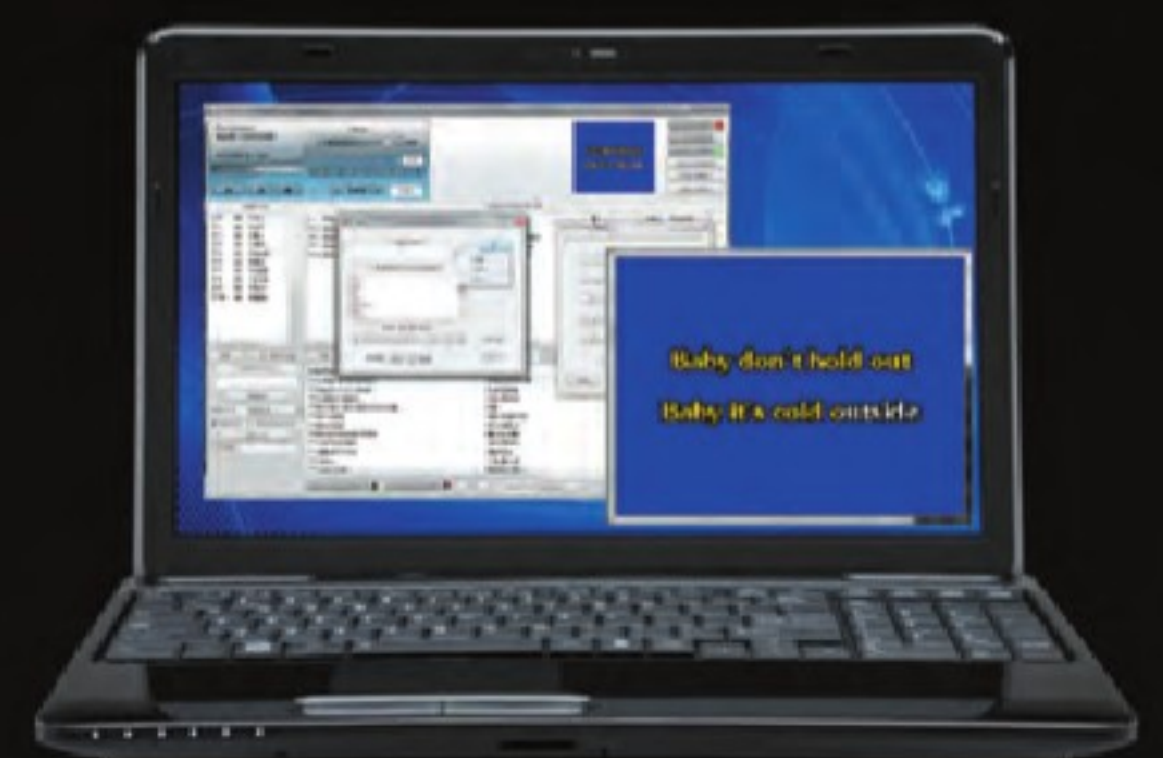
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Special Events



Mobile Beat Sesiones Españoles DJ y Exposición

The Mobile Beat Las Vegas Show in February, 2014 will be adding a new component: a track of seminars and sessions for Spanish-speaking attendees, running Monday and Tuesday February 3rd and 4th, with exhibits open beginning on the 4th. Tuesday night will feature the best in Latin music spun by and for DJs at the Top Of The Riv.

Show Producer Mike Buonaccorso says this was the result of several conversations with attendees and exhibitors about this rapidly growing market.

"We realized a lot of our seminars were not even relevant to the Hispanic/Latino market. And even if their only interest is the exhibit hall, we weren't making the event appealing to them in any way. Through a marketing campaign that will directly target this market, we hope to be able to diversify the attraction to the Las Vegas Show."

Passes to this Hispanic specific event are \$30 in advance and \$40 onsite. This includes admission to the Hispanic specific seminars at MBLV18 and the exhibits and parties. Check MobileBeat.Com for updates on seminars as they become available. Get your pass now at <https://members.mobilebeat.com>.



Karaoke 4.0

Don't miss a special seminar/event track: Karaoke 4.0. It was conceived as a way to connect people interested in karaoke business and performance with each other and with the latest and technologies, and in the process help "reboot" the karaoke industry for those who understand the true opportunity it represents.

Karaoke 4.0 features seminars on Monday and Tuesday plus the Ultimate Karaoke Gig on Tuesday night—along with plenty of time to check out the rest of MBLV18!

Seminars include:

- *How Marketing Can Drive Karaoke!* - Joe Vangieri
- *Karaoke Contests: Love 'Em or Hate 'Em* - Hal Kinney
- *Piracy and Recovery* - Kurt Slep, David Grimes
- *Producing The Show - Being The Host!*
- *Social and Other Marketing: Getting Butts into the Seats*
- *The Ultimate KJ Show*
- *The Ultimate KJ Show: The Panel*
- *Why Did I Quit Karaoke?* - Joe Vangieri

Karaoke can be broken down into roughly four generations, based on the primary performance technology: starting in the 1980s with cassettes and the game-changing Laserdisc, through the '90s and the more economical CDG format, into the new century with various format crossbreeds, and down to the current computer-driven karaoke resurgence.

See more at: <http://www.mobilebeat.com/las-vegas-dj-show/karaokereboot/#sthash.Zj5Gltlh.dpuf>



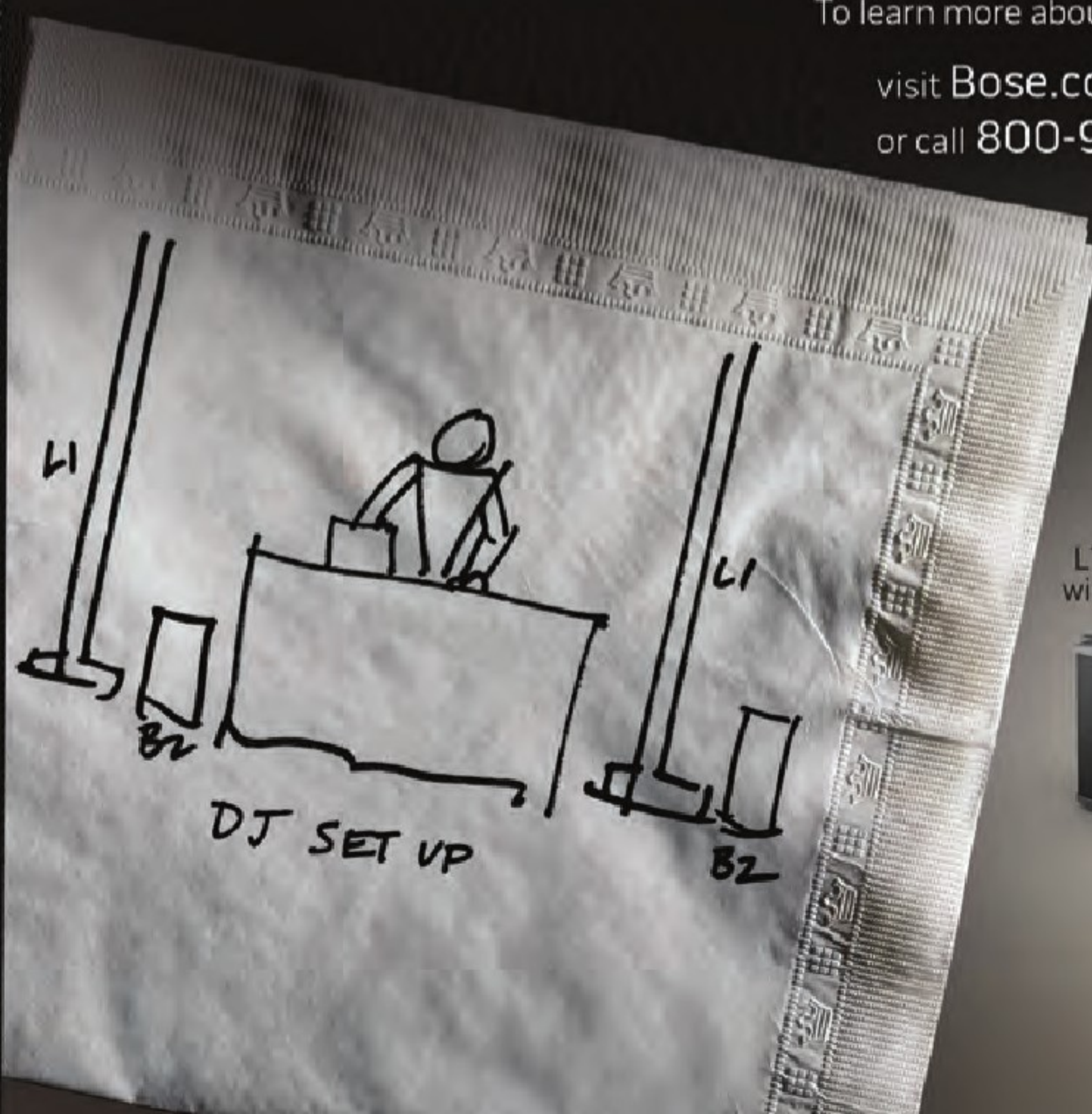


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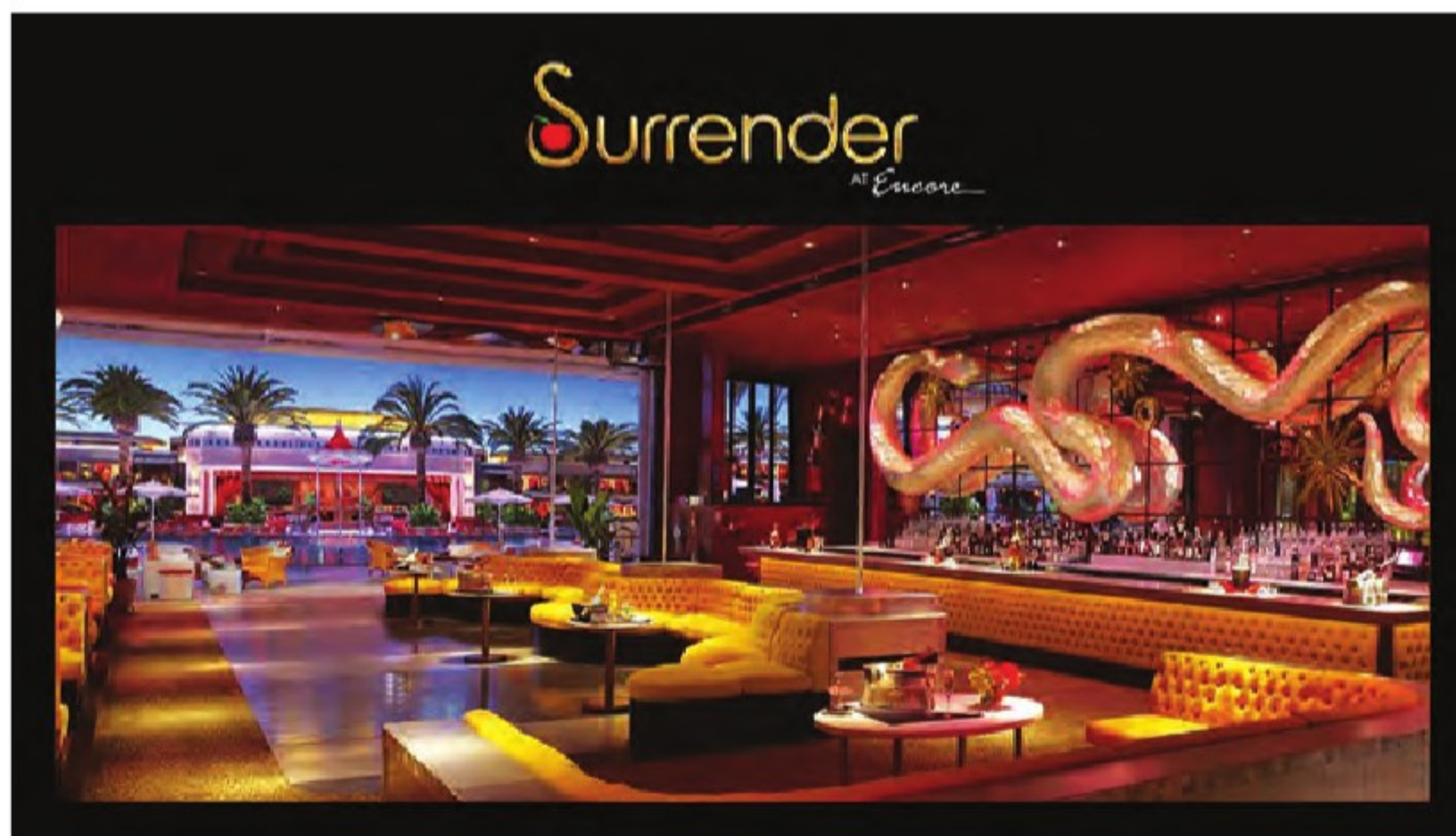
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The Rat Pack Presented by Blizzard Lighting

TOP OF THE RIV, 7:00 PM, MONDAY, FEBRUARY 3

Hosted by Mobile Beat's own Johnny Rozzini, at 7:00 PM on the opening night of the conference, The Riviera's own Rat Pack performers will serve up some cool time travel, in high style, up in the ballroom at the Top of The Riv.

See more at: <http://www.mobilebeat.com/talent/rat-pack-at-the-riviera/#sthash.1UKQSI1b.dpuf>



Surrender at Encore

**WEDNESDAY EVENING,
FEBRUARY 5**

Enjoy a late-night event at Surrender, the high-end dance club at the Wynn. Located next door to the MBLV18's home at the Riviera, this club has played host to exclusive gigs by the likes of Will.I.Am, David Guetta, Afrojack, and many other super-star DJs. Featured artists for the MBLV18 Surrender event will be announced soon at MobileBeat.Com.

Mobile Beat show attendees will be able to lose themselves in Surrender's electrifying sound and light experience on Wednesday evening of the conference. It's an incredible opportunity to enjoy the best Vegas has to offer as part of your Mobile Beat show registration.

See more at: <http://www.mobilebeat.com/talent/surrender-at-encore/#sthash.0xZQ66rb.dpuf>

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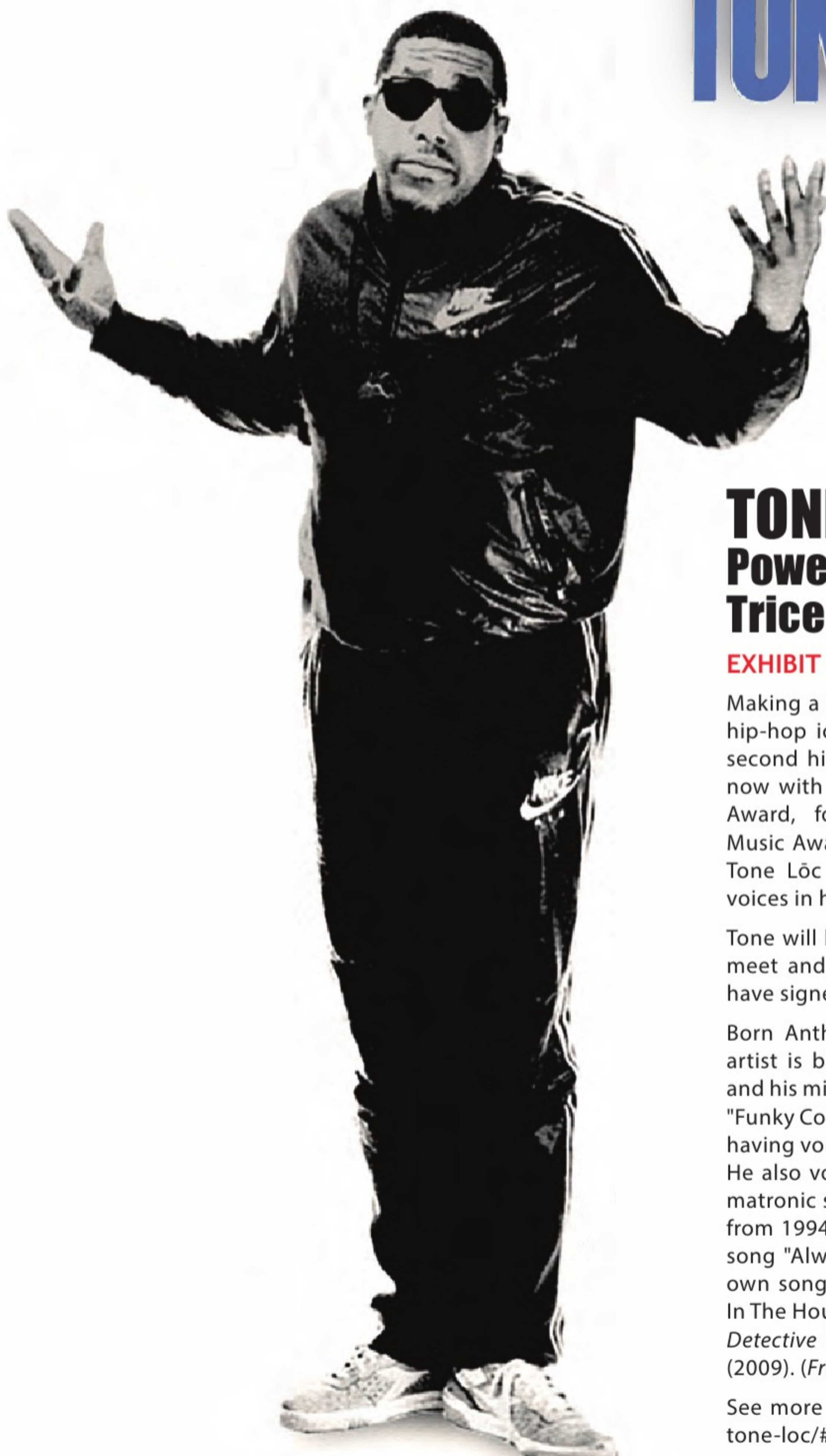
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TONE-LOC



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EXHIBIT HALL STAGE

Making a triumphant return to the MBLV stage is hip-hop icon and party-maker, Tone Loc. As the second hip-hop artist to hit the pop charts, and now with over 7 million albums sold, a Grammy Award, four Grammy nominations, American Music Awards, MTV Awards—it's no surprise that Tone Loc is still one of the most recognizable voices in hip-hop today.

Tone will be performing at MBLV18 and having a meet and greet afterwards. Bring some vinyl to have signed and be ready for pictures!

Born Anthony Terrell Smith in Los Angeles, the artist is best known for his deep, gravelly voice and his million-selling hit singles, "Wild Thing" and "Funky Cold Medina". Tone Loc is also a voice actor, having voiced characters in several cartoon series. He also voiced Fud Wrapper, the host of the animatronic show *Food Rocks*, which played at Epcot from 1994 to 2004. In this latter role, he sang the song "Always Read the Wrapper", a parody of his own song "Funky Cold Medina." His song "Ace Is In The House" features in the films *Ace Ventura: Pet Detective* (1994) and *Ace Ventura Jr: Pet Detective* (2009). (From Wikipedia.)

See more at: <http://www.mobilebeat.com/talent/tone-loc/#sthash.vwJl3tYm.dpuf>

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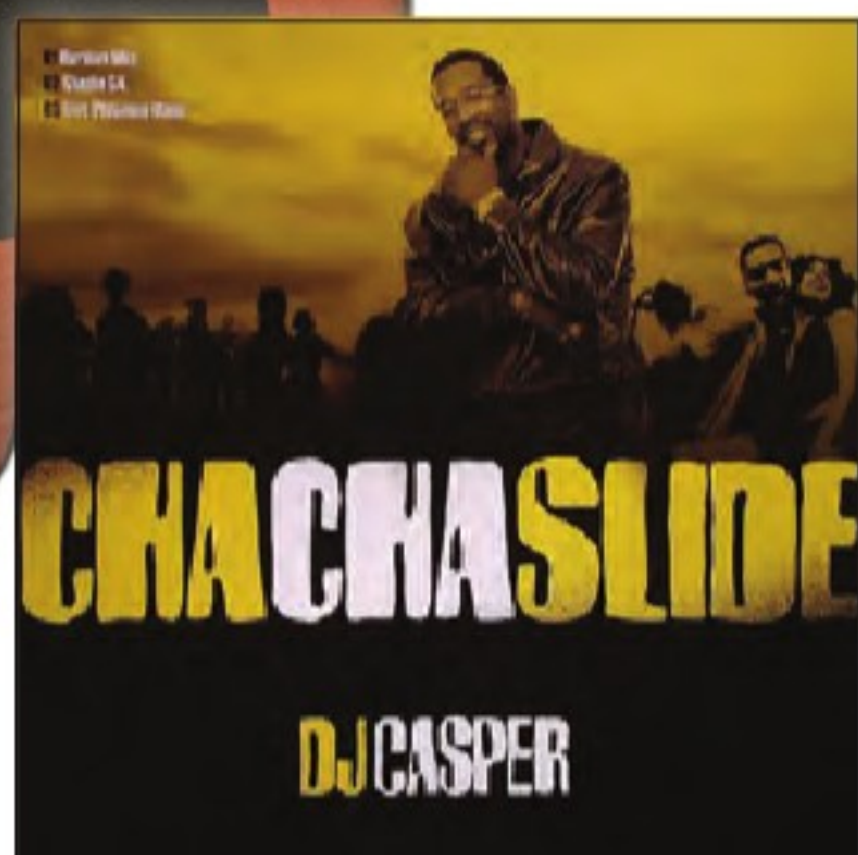
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DJ Casper

EXHIBIT HALL STAGE AND WORKSHOP

DJ Casper, of "Cha Cha Slide" fame, is returning to MBLV with workshop and performance...an entertainment and education two-for-one! Along with an appearance on the exhibit hall stage, Casper will help DJs up their interactivity quotient with his hands-on seminar, titled simply "The Line Dance Lesson." Attendees will also be able to check out a brand new dance DVD by Casper and another group dance favorite, Cupid.

See more at: <http://www.mobilebeat.com/talent/dj-casper-interactivity-and-line-dances/#sthash.nQnIVmW.dpuf>

DJ Unk

EXHIBIT HALL STAGE, TUESDAY, FEBRUARY 4

Atlanta's own DJ Unk will be performing his platinum and gold-selling tracks, "Walk It Out" and "2 Step," as well as spinning a full DJ set. Afterwards he will stick around for a meet & greet on the exhibit floor.

Anthony "DJ Unk" Platt began spinning records in 1998 at the age of seventeen. After meeting DJ Jelly and DJ Montay, Unk joined their entourage, the Southern Style DJs, and performed for high school parties, proms, pep rallies, and other events around the state of Georgia. In 2000 Big Oomp signed Unk to his label, Big Oomp Records. Unk's debut album *Beat'n Down Yo Block!* sold more than 200,000 copies and soared to number 21 on *Billboard's* top R&B albums of 2006. "Walk It Out" and "2 Step" became international sensations that rocked the hip-hop, R&B, and rap charts for multiple weeks. "Walk It Out" was certified Platinum and peaked at number 2 while "2 Step" was certified Gold. The success of *Beat'n Down Yo Block!* scored Unk a collaboration with Three 6 Mafia on their 2008 hit "I'd Rather" which led to additional collaborations with superstars like T-Pain, Soulja Boy, Sean Kingston, E40, Jim Jones, Ray J, and Andre 3000.

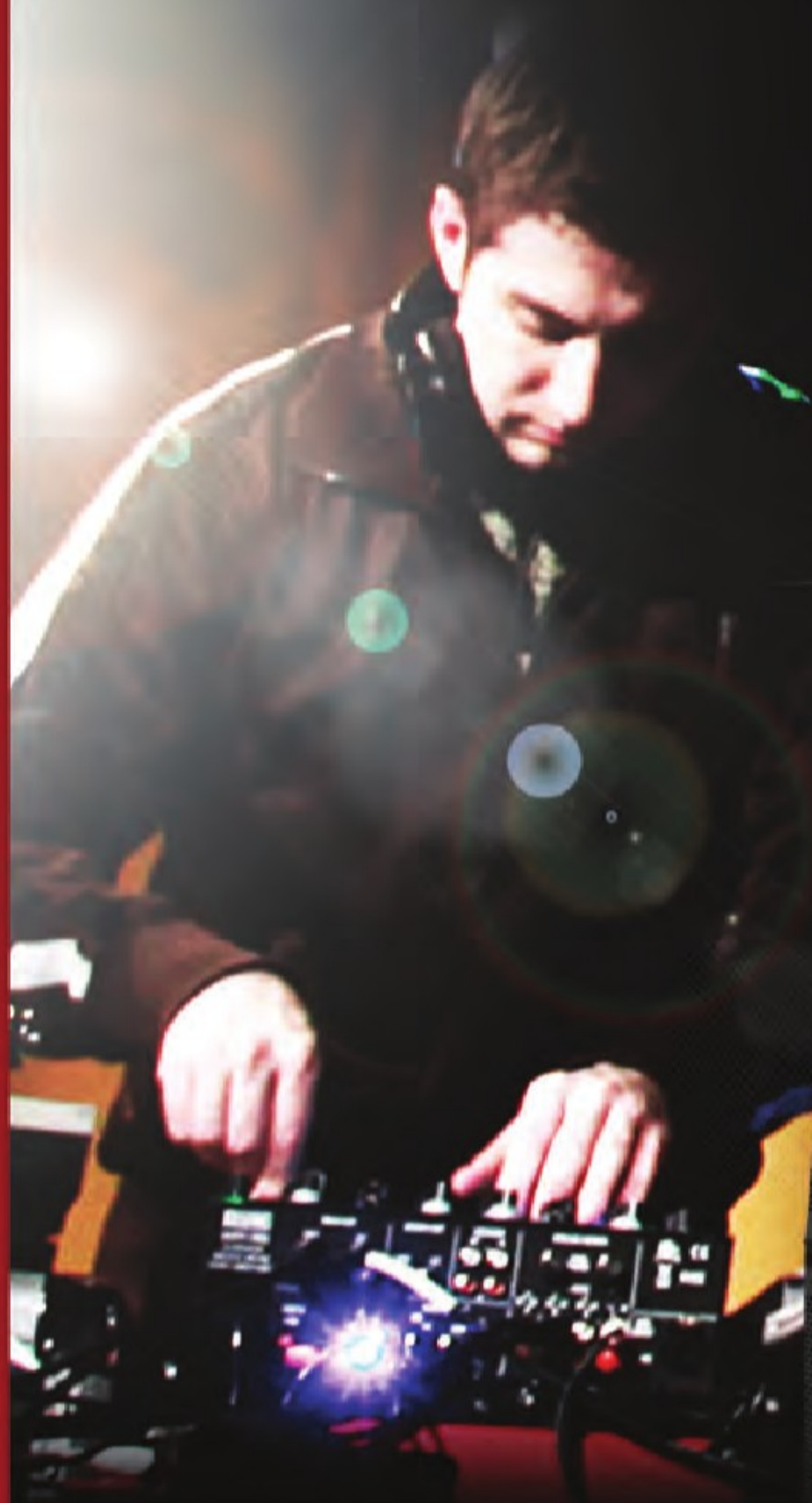
See more at: <http://www.mobilebeat.com/talent/dj-unk/#sthash.UodIMXGF.dpuf>





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A Rat Pack Record

A BRIEF CHRONICLE OF VEGAS COOL

By Mike Ficher

Women? Broads. The whole world? A giant smoking section. The booze? Flowing freely. Las Vegas was a curious desert oasis of a shade more than 64,000 residents permanently, a few million visitors annually.

Proximate atomic tests occurred monthly, while the Cold War was hot news. Simmering discontent over the conformist mindset of the Eisenhower years was seeping into public consciousness. Racism was still in significant public flower throughout many parts of the United States.

Welcome to 1960—and the second generation of the Rat Pack was about to provide a new vision for the cultural zeitgeist of America.

Second generation?



"LET'S START THE ACTION!" - FRANK SINATRA

The legendary quintet of Frank Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford and Joey Bishop—two Italians, one black, one Hollywood-naturalized Brit, and one Jew; three of them second-generation immigrants; four raised during the Depression in ethnic city neighborhoods—comprised what became known publicly as the Rat Pack in the 1960s.

Powerful, successful, connected, narcissistic, occasionally vulgar, always entertaining, remarkably captivating, the five were not the first supergroup to lay claim to American cool in the entertainment world.

"FAME COMES WITH ITS OWN STANDARD." - SAMMY DAVIS JR.

In 1949, Sinatra moved his family from Los Angeles' Toluca Lake section to Holmby Hills, purchasing a home just blocks from one of Hollywood's leading couples, Humphrey Bogart and Lauren Bacall. Sinatra was quickly inducted into the knit of Bogie's drinking buddies. The group was created, according to Bogart, "for the relief of boredom and the perpetuation of independence. We admire ourselves and don't care for anybody else."

According to Stephen Bogart, Humphrey's son, the original members of the what became known as the Holmby Hills Rat Pack were: Sinatra (pack master), Judy Garland (first vice-president), Bacall (den mother), impresario Sid Luft (cage master), Bogart (rat in charge of public relations), agent Swifty Lazar (recording secretary and treasurer), author Nathaniel Benchley (historian), David Niven, Katharine Hepburn, Spencer Tracy, director George Cukor, Cary Grant, Rex Harrison, and composer Jimmy Van Heusen.

But what about the name "Rat Pack?" Well, history has a way of getting lost along the way, but, according to the History Channel, Bacall observed the crew in the living room of the couple's home and noted that they looked like a bunch of "drowned rats." The name morphed and stuck.

"I MAY RUN FOR THE OFFICE OF PRESIDENT." - FRANK SINATRA

When Bogart passed away in 1957, the Holmby Hills Rat Pack faded away. However, Sinatra, fond of the presence of others, sought to develop his own Rat Pack. Davis, Martin and Sinatra all recorded for Capitol Records in the 1950s and sealed their friendship—and the core of what Sinatra preferred to call The Clan initially—in 1958 on the set of the film, *Some Came Running*, which also featured the future Rat Packette, Shirley MacLaine. "It's just a bunch of millionaires with common interests who get together to have a little fun," said Sinatra.

Late in 1958, Lawford, who married John Kennedy's sister, Patricia, in 1954, purchased a screenplay and showed Sinatra. Sensing a good fit for his coterie of show business pals, Sinatra put the wheels in motion to have his production company, Dorchester Productions, helm the comedy heist, *Ocean's Eleven*.



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"FORGET THE MOVIE, LET'S PULL THE JOB!" - FRANK SINATRA

Since the film would be almost exclusively shot in Las Vegas, Sinatra decided that the Rat Pack would film by day, perform shows at night and party until the wee hours of the morning. The cycle continued from January 26 through February 16, 1960—rinse and repeat. One take on location (much of the movie was shot in the five casinos that were robbed in the motion picture) preceeded many drinks on stage and plenty of carousing overnight.

"We're not setting out to make *Hamlet* or *Gone with the Wind*," Frank asserted in the midst of shooting *Ocean's Eleven*. "The idea is to hang out together, find fun with broads, and have a great time." A Rat Pack mantra.

"THE SATISFACTION I GET OUT OF WORKING WITH THESE TWO BUMS IS THAT WE HAVE MORE LAUGHS THAN THE AUDIENCE." - DEAN MARTIN

Borrowing from the international headlines, where President Dwight Eisenhower, Nikita Khrushchev, Harold Macmillan and Charles de Gaulle were meeting in the Four Powers Paris Summit, the two performances nightly in the Copa Room were billed as "The Summit at the Sands." The Sands was "A Place in the Sun" where the marquee screamed "DEAN MARTIN" and suggested "Maybe Frank, Maybe Sammy" and, indeed, attendees never knew who might headline or who might pop in from the Summit, the name the members of the group employed instead of the public and press-favored, Rat Pack.

It didn't matter who appeared or what the crew was called—"the conference of cool," per Sinatra, was hot.

"WE AIN'T FIGURED OUT WHAT THE HELL WE DO UP HERE." - FRANK SINATRA

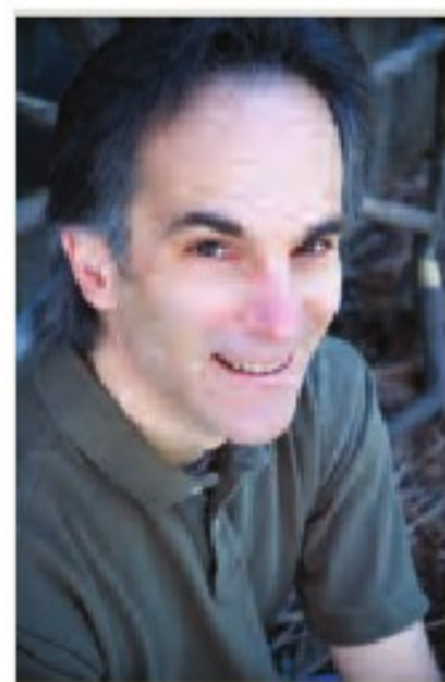
Although February was traditionally a slow month, the hotel received 18,000 reservation requests for its 200 rooms. Word traveled fast about the Summit's wild shows, significantly scripted and anchored by Bishop, the emcee, whom Sinatra called "the hub of the big wheel." Between star turns by Martin, Davis, and Sinatra, and dance numbers with Davis and Lawford, the five wandered off to the wings, parodied each other, did impressions, and poured drinks from a bar cart they rolled and kept on stage, like a sacrificial altar to Rat Pack hipness.

The price of a ticket to see the Rat Pack at the Sands? Dinner and a minimum of two drinks: \$5.95 per person.

So successful were their swinging shows at The Sands, so popular was the free-wheeling *Ocean's Eleven*, the Summit made frequent forays into Vegas for sold out shows and more adventures on the screen with *Sergeants 3* and *Robin and the 7 Hoods*.

"YOU GOTTA SPEND IT. MOVE IT AROUND." - FRANK SINATRA

Extending their power beyond the confines of Hollywood, the



A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, *The Ultimate Oldies Show*. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at mikeficher.com.

members of the Rat Pack embraced racial equality, the on-stage barbs at Davis' expense notwithstanding. They donated money from ticket sales to Martin Luther King Jr. and afforded

Davis equal billing on the marquee at the Sands, an uncommon move in an era that had yet to see the Civil Rights Act.

Their politics were left-leaning and, ultimately, proved to be the field of their dissolution.

During his 1960 presidential campaign, Kennedy made a side trip to Vegas to see his brother-in-law, Sinatra, and the Rat Pack. Kennedy took in two shows from the front row of the Copa Room at The Sands—Sinatra introduced the young senator from Massachusetts as "one of our great political minds and the next president of the United States."

Sinatra adapted and recorded the song, "High Hopes," as a song for JFK's campaign. The Rat Pack sang the national anthem to open the 1960 Democratic National Convention in Los Angeles, which nominated Kennedy for President. Kennedy defeated Republican Richard Nixon to become the 35th President of the United States in 1960.

"WHEN YOUR OPPONENT'S SITTIN' THERE HOLDIN' ALL THE ACES, THERE'S ONLY ONE THING TO DO: KICK OVER THE TABLE." - DEAN MARTIN

While members of the Rat Pack endured occasional internal scrabbles—fallouts were a regular occurrence in the familial group—a dispute that unfolded during the Kennedy administration fractured the close-knit crew.

In 1962, on a request from Lawford, Sinatra prepared his home in Palm Springs for a visit from Kennedy. The Rat Pack leader ordered a new bedroom, office and cottages for Secret Service personnel and even built a heliport for the anticipated Presidential outing.

Sinatra envisioned the home as the new "Western White House." However, days before the scheduled stay, a photo of Sinatra hugging Sam Giancana—taken when the mob boss was walking off a plane—hit the nation's papers.

Advised by his brother, Attorney General Robert Kennedy and other White House consultants to create distance between himself and Sinatra because of the latter's alignment with reputed mob members, the visit was canceled. Reportedly, Lawford arranged for Kennedy to stay at the Palm Springs home of Bing Crosby, a staunch Republican, instead. The unforgiving Sinatra refused from that moment forward to share a stage with Lawford. And, the beginning of the end of the Rat Pack was now in motion.

But their impact was lasting.

"YOU ONLY LIVE ONCE AND THE WAY I LIVE, ONCE IS ENOUGH." - FRANK SINATRA

Their brazen attitude and lack of political correctness, surprisingly, cast them in a rebellious light publicly. No, they were not the younger generation with newly-found discretionary income, cars and rock & roll music. They were your parents' rebels.

They operated by their own rules, wore their code of ethics proudly, created their own lingo, courted enemies, took care of the little guy, cherished their "pallies", discarded regrets, flaunted rules, worked to live, shunned permission, embraced the moment, practiced chivalry, hid the sweat, spent lavishly, eschewed sleep, brought the party with them, exuded class, and swung like crazy.

Love them or loathe them—the Rat Pack entertained and captivated the nation and the world. Now that, Charley, is a gas. **MB**

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Diversification

GROW YOUR INCOME BY BRANCHING OUT

By Rob Johnson

Sometimes people find themselves getting into a routine or doing things the way they always have. But taking risks is part of being self-employed. If you have a good business model and plan what you want to accomplish, it is much easier to achieve your goals.

When I first went full time and quit my "real job" it was very stressful. The pressure was on for me to succeed and support my family. My third child was just born and my oldest was 4. I had a lot riding on making it work.

The best thing I found was looking at all the options I had to increase my revenue. I set a target amount that I wanted to bring in each month and set out to accomplish that as a minimum. If that meant doing one event or 20, I knew what I needed to bring in. I invested my time and efforts in things that could make me money. Gone were the days of buying "toys" just because they were cool. If it couldn't generate additional income, I didn't need it. If I had a dual CD player but one with better features came out, I kept using the old one. It was making me money.

There is a lot of money to be made MidWeek, and that is where I concentrated my efforts. Karaoke, corporates, game shows, photo booths and anything else that would allow my company to



Rob Johnson has hosted Trivia Parties and Game Shows for over 10 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is also the owner of The

Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA, WedPro2011, ArmDJs, and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.



diversify was the key to increased income. Not everything worked, but the things I researched and put the most effort into seemed to be the most profitable. I remember the first game show system I purchased; it cost over \$5,000. I made money but it took a while. Now you can get into a nice system from DigiGames for well under \$1,000. It doesn't take long to recoup that small of an investment.

The key for me was finding things I really enjoyed doing. I love entertaining people. It is an awesome feeling at the end of the night to have people coming up to you and thanking you for making their event successful and fun. If you love what you are doing, you will likely perform better and be able to charge top dollar.

In a recent discussion with a group of colleagues, the subject arose of why more people don't go "full time" into the DJ profession. The general consensus was that there is a fear of the unknown. Insurance was also a factor that seemed to hold people back. I understand that having a set paycheck every week is comforting... but what if the set paycheck is MUCH lower than the amount you could be making if you worked for yourself? The harder you work, the more you make. It's a great concept. If I want a raise I can give myself one. If I want a vacation I can take it. Sounds simple? It isn't. You have to identify what it's going to take to make that happen.

There are so many opportunities available to someone who really wants to diversify their operation and do some different things to increase your bottom line. You can network with people that are doing it. Attend conferences like Mobile Beat in February and other events where you can learn. I never stop learning. It seems like the more successful I have been with different aspects of my business, the more I want to invest in taking it to the next level.

Everyone has their comfort level and what works for them. If you put the time and effort into figuring out what will help you be successful you can achieve any goals you set for yourself. MidWeek Money is there for the taking. You just have to find the fit that works best for you and go for it. **MB**



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The Rat Pack Lives On

By Jay Maxwell

When someone asks a DJ to play “oldies” they could mean music from just a few years ago or their request might imply that the songs they want to hear are from the 1960s.

It’s a broad term much like the phrase “rock & roll” which has many different meanings for different people. Rock & roll might be The Steve Miller Band for one person, Train for the next individual, yet represent Little Richard’s music for the guy with a bit of gray hair. One genre of music that is often called “American Songbook” is a choice that we recommend playing during the social hour at many events like weddings; but we must often explain to our clients exactly what we mean by this title. This category consists of the vocalists who sing “the Standards.” If they want to know artists, we include Ella Fitzgerald, Billie Holiday and today’s most popular representative of this wonderful music, Michael Buble. Of course the first three names that always fall from our lips are those of Frank Sinatra, Dean Martin, and Sammy Davis Jr.—collectively known as The Rat Pack. Many of our clients are very specific and only want The Rat Pack played during certain parts of the event. This music is perfect for both the social hour of gatherings as well as the dinner portion of the evening.

If you’ve ever had rats invade your attic you know what a horrible mess they will make and how imperative it is to eradicate these destructive vermin. So how did the name of rat pack, two words that historically meant disease carrying rodents, become associated with a group of men whose singing talents are as smooth as velvet? By most accounts the origin of the name goes back to the original member of the group who wasn’t even a singer, but one of the leading actors of the 1930s through the 1950s, Humphrey Bogart. Some say that after Bogart and his friends returned home from a night on the town in Las Vegas, his wife, Lauren Bacall (the leading actress of this generation) said to them that they looked like a pack of rats. Another likely origin of the moniker is that it refers to the shortened name of Bogart and Bacall’s home which was Holmby Hill Rat Pack, which was the regular hangout for Bogart’s friends, including his friend and singer Frank Sinatra. Today when someone says “rat pack,” the first name that comes to mind is Sinatra’s, along with two other singers, Dean Martin and Sammy Davis Jr. There were five members in total of Sinatra’s Rat Pack with actors Peter Lawford and Joey Bishop rounding out this famous bunch.

The definition of a classic is something that is as relevant today as it was the day it was created. Unlike a flash-in-the-pan fad like the pet rock of the 1970s or the more recent craze of silly bandz,

the things with lasting value become timeless treasures. The vast majority of music is made just for the ears of that generation. It quite often is only appreciated by one age group and simply becomes their “oldies” music as they get older. The music created by The Rat Pack however is as fresh today as it was when the tracks were first laid down in the studio over a half-century ago. "Songs like Come Fly With Me" and "Ain’t That a Kick In the Head" are true classics that have an appeal that continues to entertain generations of listeners. This music thrills each new generation of music lovers as they discover how delightful these melodies are to listen to.

Rats with a Beat

	SONG TITLE	ARTIST
1	I'VE GOT THE WORLD ON A STRING	FRANK SINATRA
2	COME FLY WITH ME	FRANK SINATRA
3	SITTIN' ON TOP OF THE WORLD	DEAN MARTIN
4	WHEN YOU'RE SMILING	FRANK SINATRA
5	SOMETHING'S GOTTA GIVE	SAMMY DAVIS JR.
6	COME DANCE WITH ME	FRANK SINATRA
7	ON THE STREET WHERE YOU LIVE	DEAN MARTIN
8	I GET A KICK OUT OF YOU	FRANK SINATRA
9	YOU MAKE ME FEEL SO YOUNG	FRANK SINATRA
10	A LOT OF LIVIN' TO DO	SAMMY DAVIS JR.
11	LET'S FACE THE MUSIC AND DANCE	FRANK SINATRA
12	AIN'T THAT A KICK IN THE HEAD	DEAN MARTIN
13	CHEEK TO CHEEK	FRANK SINATRA
14	FLY ME TO THE MOON	FRANK SINATRA
15	SWAY	DEAN MARTIN
16	ALMOST LIKE BEING IN LOVE	FRANK SINATRA
17	LOVE IS THE TENDER TRAP	SAMMY DAVIS JR.
18	YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU	DEAN MARTIN
19	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
20	JUST IN TIME	DEAN MARTIN
21	LUCK BE A LADY	FRANK SINATRA
22	TOO CLOSE FOR COMFORT	SAMMY DAVIS JR.
23	TOO MARVELOUS FOR WORDS	FRANK SINATRA
24	THAT OLD BLACK MAGIC	SAMMY DAVIS JR.
25	MY KIND OF TOWN	FRANK SINATRA
26	THAT'S AMORE	DEAN MARTIN
27	MAMBO ITALIANO	DEAN MARTIN
28	NEW YORK, NEW YORK	FRANK SINATRA
29	THE CANDY MAN	SAMMY DAVIS JR.
30	BABY, IT'S COLD OUTSIDE	DEAN MARTIN



Mobile Beat’s resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell’s Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients’ requests can be found not only in this column, but also in his annually updated music guide, Play Something We Can Dance To.

Perhaps another sign of the relevance of The Rat Pack’s music is evidenced by how often the songs have been covered by current well known artists. Today’s master of this genre is Michael Buble. He adds his own unique style to many of the originals like "Summer Wind," "I’ve Got the World on a String," and "The Best Is Yet To Come." Rod Stewart ventured far from his rock & roll roots several years ago to create a series of CDs which featured many of The Rat Pack’s standards. Two other rock groups that have excellent cover versions of select songs are Cake singing "Strangers in the Night"

Slow Rat Grooves

	SONG TITLE	ARTIST
1	STRANGERS IN THE NIGHT	FRANK SINATRA
2	SUMMER WIND	FRANK SINATRA
3	EVERYBODY LOVES SOMEBODY	DEAN MARTIN
4	MY WAY	FRANK SINATRA
5	ALL THE WAY	FRANK SINATRA
6	LOVE IS HERE TO STAY	FRANK SINATRA
7	I'LL BE SEEING YOU	FRANK SINATRA
8	I WISH YOU LOVE	DEAN MARTIN
9	THEY CAN'T TAKE THAT AWAY FROM ME	FRANK SINATRA

10	YOUNG AT HEART	FRANK SINATRA
11	NICE AND EASY	FRANK SINATRA
12	YOU BELONG TO ME	DEAN MARTIN
13	ALWAYS	FRANK SINATRA
14	I LOVE YOU	FRANK SINATRA
15	MOONLIGHT SERENADE	FRANK SINATRA
16	IT HAD TO BE YOU	FRANK SINATRA
17	LET ME LOVE YOU TONIGHT	DEAN MARTIN
18	FOR ONCE IN MY LIFE	FRANK SINATRA
19	NIGHT AND DAY	FRANK SINATRA
20	THE BEST IS YET TO COME	FRANK SINATRA

and Maroon 5's rendition of "The Way You Look Tonight."

This issue's list is divided into two groups: one for up-tempo songs and the other for the romantic selections. The romantic list is ordered in the traditional method of the most requested songs listed at the top of the list. This list was relatively easy to formulate since it was based solely on how often the songs have been requested by our clients. Interestingly, Sammy Davis Jr. didn't have any songs in this Sinatra dominated roster. The top 30 list of the "Songs with a Beat" are listed in a different way. The first twenty-five songs on this list are in the order we arranged them for a recent

event. A bride wanted strictly Rat Pack music played for her social hour which was to take place in the front lawn of a house by the water. Our main system was under a tent behind the home, so we laid down these tracks before the event in order to play them on a small speaker system just for the first hour. It was tempting to only print these twenty-five songs, but the last five songs are some of the signature songs by these artists and had to be included in the list. After all, there have been many times when New York, New York has been played after someone yells, "Play something we can dance to!" **MB**

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WORDS FROM OUR EXHIBITORS...

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N.A.M.E. also supports many affiliated and unaffiliated regional groups as possible. It is our belief that regional networking groups provide stability, education and overall professional awareness to the mobile entertainment industry. Stop by the N.A.M.E. booth # 623 to learn about the newest NAME benefits including the new Wedding Wire and David's Bridal Benefits!

Voice Gems: User Profile

- Name: Allen L. Walker
- Location: Cincinnati, Ohio
- Position: DJ, Owner of Big Daddy Walker Productions
- Honors: 2013 National Philanthropy Day honoree, March of Dimes; 4 Time Best of Weddings, The Knot Website; 3 time winner of Wedding Wire's Bride's choice award; Published articles in ADJA publications and Mobile Beat.
- His Passion: Music
- Other hobbies: Football, Foosball. Ardent Bengals fan



Allen strongly believes that a DJ should not only provide entertainment but also create memories that are cherished for life. That is why he gladly endorses VoiceGems as the next big thing and a must have service for all DJs. VoiceGems allows DJs to seamlessly integrate music with positive messages pre-recorded by guests and by family members. VoiceGems is an easy program that is accessed by a website link the bride and groom email their guests that allows the guests to record unlimited voice toasts that play a small but treasured part on the wedding day. It is Allen's belief that this service will change the wedding industry over the next five years more than any other service he has seen.

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Returning to MBLV18 is the NLFX Pro Academy...Stay tuned to MobileBeat.Com for information on these hands-on technical sessions that have become a standard feature of the Mobile Beat Vegas show. The product specialists at NLFX Professional (www.nlfxpro.com) along with expert guest presenters will once again provide specific education to help you get the most "bang for your buck" out of your essential sound and lighting gear.

NLFX Professional started in 1994 as a small sound and lighting store in Northern Minnesota, launching their now-industry-leading website in 2000. With an expansive product selection, aggressive pricing, and top-notch customer service they have now grown to being a national provider of over 70 brands of entertainment products to both the retail and wholesale markets.



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See more at: <http://www.mobilebeat.com/talent/nlfx-professional-pro-academy/#sthash.H0kTbK1f.dpuf>

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Love What You Do

PROFESSIONAL DEVELOPMENT KEYNOTE ON THE POWER OF SERVING PEOPLE

By Bryan Dodge



Do what you love in the service of people who love what they do. There are four “keys” and one major “door.”

1. Do what you love and make sure that your heart is in your work. Bring yourself fully and gratefully into everything you do. Be connected to your own work in order to inspire others. I truly believe that the vast majority of people grossly underestimate the power of the heart. They have no idea (or have forgotten) how much energy can be unleashed in themselves and those around them by telling others why they love their position and the influence they have on the company. Communicating their authentic hopes and aspirations for the future of their company will help bring back the liveliness that may have faded with time. We don't always remain in love with what we do, as if it is in the beginning. But unless you love what you do, you are not making that true difference you are here to make. Accept that as truth and associate with people who will help you fall back in love again...with your job, your life, with all the opportunities that are around you. Don't do what the average person does, fall out of love with what they do, yet hang on as long as they can until they lose what they used to love, and only then appreciate what they had. Successful people have learned how to find ways to fall back in love with what they do before it's too late; they find the energy to encourage growth in the environment for which they are responsible..

2. Understanding the power of serving people will keep you true, honest, and ethical. If you're doing what you love, you'll make yourself happy. But leadership is not only about you; it's about your impact on others. After years of raising Labrador Retrievers, I always remind the people that buy the pups from me that money can buy the dog, but love can make it wag its tail. I believe that in most cases, it is a simple case of mistaken cause and effect. A mission statement in a company doesn't generate the energy that produces the chemistry in the team; love does,

great ideas do, principles and values do, and most importantly, learning how to show up for people consistently so they are reminded why they truly love where they are does. During one of my programs in Colorado, a V.P. asked me, “How do you make sure you show up for each employee on a consistent basis?” I asked him how many people are on his team and he replied, “116.” So I told him to take the next 116 workdays and assign each day to one person. Each day would be the “show up day” for that person and during the day, he was to make a point to go out of his way to let that person know that he believes in them and that they are important to the team. When he gets up each day, the first thing he should do to prepare for the day is look for the name of the person whose “show up day” it is. Over the next 116 days, each person will have his or her own day, consistently with no one left out. He asked what I recommended after the 116 days were completed and I told him to start over at the beginning, this is an on-going process that should never end.

3. Really loving what you do doesn't mean that you find people who love you and then serve them. It means that it is your responsibility to give everyone you serve something to love about you and what you are doing for them by revealing yourself as a human being to those that you are in charge of or hoping to lead at some point. It is important, whether you are talking one-on-one or standing in front of a crowd, that you say “This is who I am, this is what I believe, this is what I believe we can achieve together if we put our hearts into it. I believe in you. Please join me and let's help each other make this happen.”

4.) Inspire love; don't try to “motivate” it. Never forget that love is the true inspirational motivator of all great people. Love of something or someone; love of a cause; love of a principle; love of people you work with and the customers you have the opportunity to serve; love for the future; and love for your business. These are the things that truly matter in the world. Without the inspiration of your heart, there is no good reason for you to take a stand, to take a risk, to do what it takes to make a difference in life. Remember, if you don't stand for something, then you lose the energy necessary to keep you from falling for anything. The key is to always be thankful. **MB**

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See more at: <http://www.mobilebeat.com/talent/bryan-dodge/#sthash.tyJkRFM.dpuf>

About the author: Bryan Dodge is an author, professional speaker, business development coach and radio personality. His popularity as a professional speaker stems from his ability to open your mind and heart to help you focus on the most essential aspects in life. For the last 26 years he has inspired his audiences to reach their full potential with their families and careers. In 2010 he became a nationally published author when McGraw-Hill released his second book, **The Good Life Rules**. He has also produced several CD and DVD professional development albums that are sold nationally and on his website. He is now in his 8th year of hosting a weekend radio show on Dallas's premier talk radio station KLIF. To learn more of Bryan Dodge check out his website www.bryandodge.com

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EntreLeadership: Real-World Success Strategies

A CONVERSATION WITH KEYNOTER CHRIS HOGAN

In anticipation of MBLV18, Mobile Beat Publisher Ryan Burger sat down for a Skype chat with keynote, Chris Hogan of the Lampo Group, the organization created by Dave Ramsey to share his innovative approaches to money and life with the broader public. Hogan's seminar topic, "EntreLeadership," should be of great interest to all DJ business owners who strive to be leading entrepreneurs in their markets. Let's listen in...

Ryan Burger: Chris, introduce yourself and tell us how you got hooked up in this whole business.

Chris Hogan: Fantastic. Well, my name's Chris Hogan. I have been a part of Dave Ramsey's team going on nine years and had a great opportunity to connect with Dave and have some conversations when I was still working in the mainstream banking world.

He presented me with an opportunity to really come over and begin to help empower people as they deal with money and business. And so it's been an exciting time for me and I'm excited for the opportunity to just continue to help as many people as I can.

R B: So for people who don't know the whole Dave Ramsey/Lampo Group/Financial Peace University thing...Dave is essentially the largest independent syndicated radio show around. He helps people get out of debt. But during the last couple of years he's been spreading outside of his organization with what my partner Jake and I experienced...Give us the short version of EntreLeadership, if there is a short version, that is.

SEMINAR: EntreLeadership - 4 Seminar Set

EntreLeadership Defined: Develop a team of hard-working champions with great ideas and a passion for making them happen. Breaks down the most effective leadership style and explain the biggest obstacle to business growth. **Start with a Dream, End with a Goal—Living Your Dreams, Visions, Mission Statements and Goals:** Explains exactly how to turn dreams into achievable goals, and how to create and sustain a goal-driven organization. **Flavor Your Day with Steak Sauce—Time Management and Organization:** How to add up to 2 hours to your day with an accurate and interactive To-Do list. Master your time and squeeze more productivity—with less stress—out of every day. **Death of a Salesman—The Art of Selling by Serving:** Everyone on your team is involved in personal selling at some level. Learn how Dave has taught his sales team to use his proven 4-step selling process.

See more at: <http://www.mobilebeat.com/talent/chris-hogan-entreleadership/#sthash.bl65vMVX.dpuf>



C H: Well, EntreLeadership is essentially how Dave started his company--how he went from being on a card table in his living room to now growing us to almost 400 team members in a five-story building here in Brentwood, Tennessee.

So it talks about how he went through those steps in building his team, in learning how to do it the right way, and really learning to become a leader instead of just reading about it.

There's so much stuff out there that talks about leadership, but Dave is coming from the premise of what he's lived, what he's breathed, and what has helped him become a very successful businessperson and a financial expert across the nation.

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R B: I get it: My favorite college teacher was an actual businessperson who did business outside of the university. Many teachers out there, and even some people who write books on the subject, have not really done it. That's where the big difference is that I've seen in things. This is real material.

Tell us a little bit about what we're in for with the presentation by yourself, about your energy and all that fun stuff.

C H: Well, I'm excited. I mean, the opportunity to be on Dave's team and to go out and travel the country as I meet new people, as I meet business owners and leaders--I'm excited to share the EntreLeadership message with them.

I've sat through presentations where it was someone mumbling at you or someone yelling at you...for me, I try to bring a high-energy style to really help the content hit home for people, so they can truly begin to understand that leaders aren't made, they're built.

It's one of those things where you build yourself by adding new skills to your repertoire. And as you take this back and you infiltrate your team with it, it'll begin to make a difference not only on your people, but it'll make a difference in your business.

So I bring high energy. I love to laugh; I love to meet real people and be real with people.

But my true job is to educate, encourage, and empower.

R B: I've been a fan of the EntreLeadership Podcast ever since it debuted, and I see they've added that to your responsibilities. How is that going?

C H: Well, the great thing is being around here, if you have an ability, they're going to tap into it; and if you have a desire, they want to tap into that as well. And so the opportunity to take over the EntreLeadership Podcast has been a huge opportunity for me.

It is the #1 business leadership podcast out there, over 2 million downloads so far. It has really taken Dave's message, putting it out there in a podcast form that allows people to interact with it on their drive home, on their lunch hour or whatever it is. It allows leaders to continue to build themselves.

So I'm excited about it. I'm learning new tricks of the trade and all those things. But it's just for me another opportunity to spread the word and to take the EntreLeadership message even further.

R B: In the past we have brought out other people from your organization. Jon Acuff spoke this past year and he even gave a little preview what we're going to hear from you.

C H: I'm excited that Jon had an opportunity to come out and spend time with you all and share his message on finding your purpose, and then for me to come out and really to take the leadership thing and go deeper, as you're really helping people plug into it.

R B: Here's one for you. Have you ever had to hire a DJ?

C H: I have. Actually back when my fiancé and I were getting married we interviewed several DJs to pick out for our wedding reception. Actually, I was also a DJ in college.

R B: Oh. I did not know that. Cool.

C H: Yeah. I was a local DJ. I was on our radio station there on our college campus. So really radio was my first introduction to speaking and presenting.

I know the impact you all have on events, on the mood and with people having fun and connecting with them. So you all, your ability to connect with people can really go really deep and it can make an event 10 times better just by having the right individual plugged in.

So to meet with you all and spend time talking with you, we're going to touch some on personality styles--how you all are dealing with different types of clients and how do you still

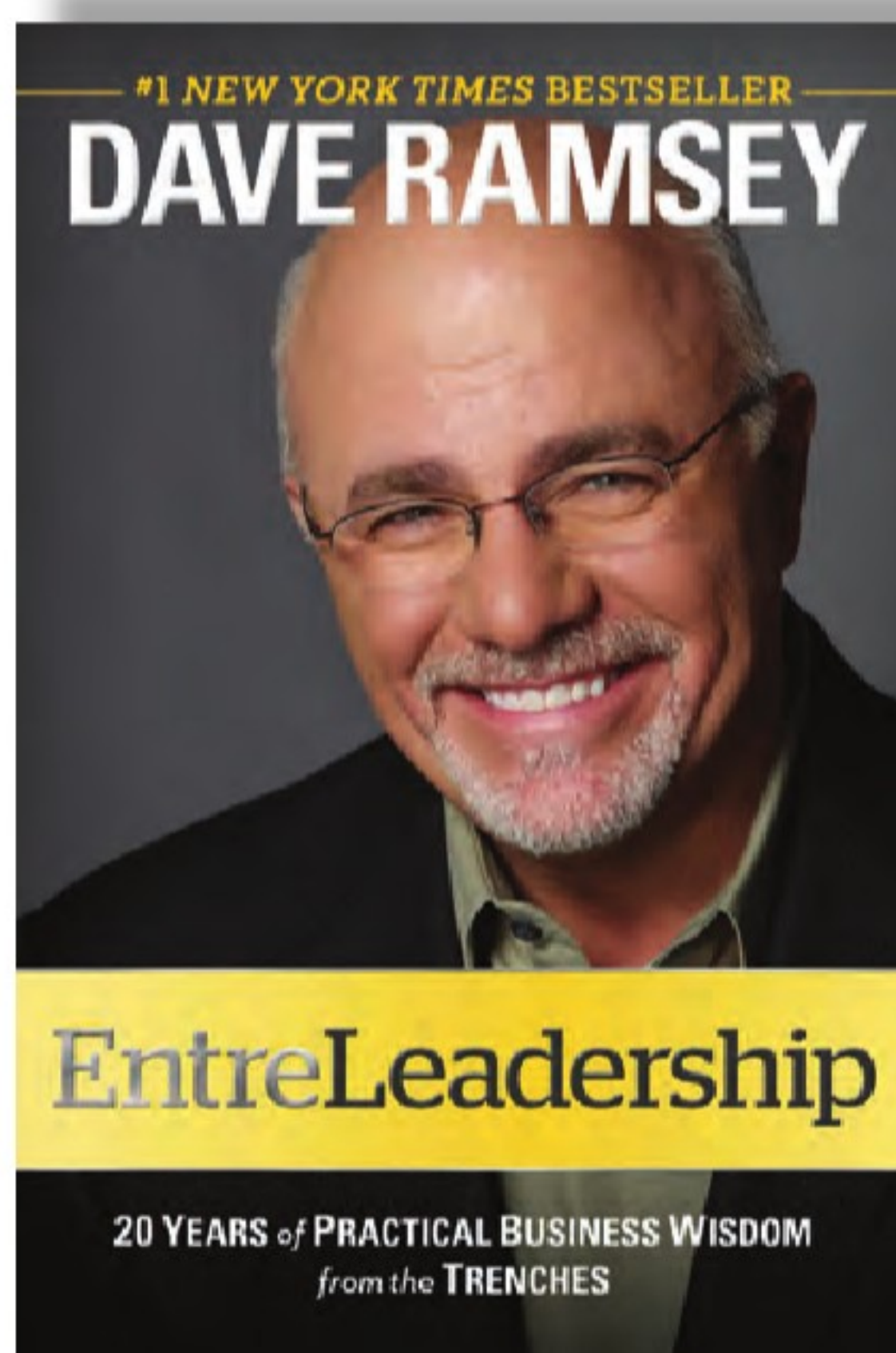
remain true to yourself but still further the business by learning how to talk to people and how to really connect and relate with them.

R B: Fantastic. Now I can hear that radio DJ voice come out. You've got that deep Darth Vader-James Earl Jones kind of voice echoing out at us. Very cool.

If people want to find out about you on your own, what's the best way to track down Chris Hogan?

C H: Well, if they want to know more, they can go to ChrisHogan360.com. They can also track with me on social media. On Twitter I'm @ChrisHogan360. I send out tweets on money, business and life.

And I look forward to meeting you all and hanging out with you and bringing information that's truly going to help you, but at the same time, being available after the event to just talk with you, get to know you, and answer your individual questions. **MB**



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Speaking Her Language

THE 4 DIALECTS OF SPEAKING "BRIDE"

By Vickie Musni

Sales. To some, that sounds like a four-letter word. Whether we like it or not, we are all in sales. It is a part of the reality of our industry. How we approach the sales process however, can determine if we walk away empty-handed, land a sale, or begin to establish a real relationship with a client—who may end up providing us with sale, after sale, after sale...

Have you ever found yourself looking for the perfect sales pitch? Have you ever thought you had found it, only to discover it doesn't actually "work" on each prospective client you meet with?

The bottom line is that each person we meet and/or work with has a different personality. And each personality "hears" things a little differently. Each one has different priorities, different values, different communication styles, and different ideas. What if instead of looking for the perfect sales pitch, you started training yourself to look at each person's individual personality? Do you want to learn some simple tools that will help you better understand your clients, and help you sell to each one more effectively?

In my seminar we will take a much closer look at what the four personality types are, how to identify them in ourselves and in others, and how to "speak" each language. But for now let's look at just one practical example that anyone who works with brides can relate to—women's shoes.



SEMINAR: Speaking Her Language: The 4 Dialects of Speaking "Bride"

Last year, Vickie held this presentation in a small room; an overflow crowd resulted in many being turned away. This year everyone can see her in the big room! Have you noticed that the same sales pitch may resonate with one bride but leave another hesitant and unsure? In this seminar you will learn: The 4 personality types and the primary characteristics of each one; how to identify personality traits in themselves and others; how to quickly identify the personality of each client they meet; how to speak to the unique needs of a client based on the communication style most effective for her personality type.

See more at: <http://www.mobilebeat.com/talent/speaking-her-language-the-4-dialects-of-speaking-bride-vickie-musni-2/#sthash.d7dpjRAL.dpuf>

Take a good look at each photo.

Would you expect the woman wearing each of these shoes to have the same personality? Of course not. You can probably make a pretty good guess right now as to some assumptions based solely on her shoes. (Yes, pun intended.) But with some training, and a little practice, you can have some simple and very insightful tools that will help you increase sales and improve business relationships.

Don't miss this opportunity to receive valuable information, practical tools, real life business applications, and more. If nothing else, you'll finally learn the answer to that age-old question, "What's the deal with women and shoes?" See you in February! **MB**



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7 Habits of Highly Ineffective Mobile DJs

BREAKING DOWN WHAT BREAKS US DOWN

By Randy Bartlett



In 1989, shortly after I first became a mobile DJ, Steven R. Covey first published his landmark book *The Seven Habits of Highly Effective People*. These habits were:

1. Be Proactive
2. Begin With The End In Mind
3. Put First Things First
4. Think Win-Win
5. Seek First To Understand, Then To Be Understood.
6. Synergize
7. Sharpen The Saw

Over the years, this book has sold more than 25 million copies and is listed by *Time* as one of the "25 Most Influential Business Management Books."

It stands to reason that if highly effective people have certain habits, then highly ineffective people probably also have habits. After observing wedding DJs over the past few years, I've noticed some specific habits that seem to hold a lot of us back.

SEMINAR: 7 Habits of Highly Ineffective Wedding DJs

In this seminar, we'll examine the attitudes that consistently hold us back, by examining some of the habits that prevent us from accomplishing our goals. Breaking these seven simple bad habits can free us up to deliver a service beyond anything he ever knew was possible.

One of the country's most recognized DJ speakers Randy has presented his seminars and workshops to standing room only crowds at Mobile Beat and other DJ gatherings across the country. He's also the producer of the acclaimed 1% Solution series of seminars and DVDs,

See more at: <http://www.mobilebeat.com/talent/randy-bartlett-7-habits-of-highly-ineffective-wedding-djs/#sthash.Fx3RY163.dpuf>

As I tried to narrow it down to the top seven, I realized the one that was at the top of the list got there by sheer virtue of repetition. It seems there's not a day that goes by that I don't hear this from DJs. It usually sounds like this: "I've been doing it this way for years, and I've never gotten any complaints."

I call the number one habit of a highly ineffective wedding DJ:

IF IT AIN'T BROKE, DON'T FIX IT

This is even taught to us, as if it's a good thing. Unfortunately, we tend to use this axiom as an excuse to do nothing. It's difficult for most people to register a complaint; they'd rather just walk away. At a wedding reception, you might say or do something that really turns someone off, but rather than say anything about it, they're more likely to simply never call you, so the demand for your services is lower than it should be, and you'll never know why. You might blame the economy or your market or some other outside influence over which you have no control, rather than focus on the area that you can control.

Why on earth would we want an excuse to do nothing? Well, because we're human and inherently lazy. So people may argue with that, but when you look at the number of "labor-saving" devices we invent, it's clear that we like the path of least resistance. Making a change requires effort. Doing nothing does not.

However—and this is big—there are hidden costs and even hidden labor in "doing nothing." As a wedding DJ, you have the best possible scenario at many of your events. You're doing your "best work" in front of a bunch of potential clients and being paid while you showcase your ability.

If you don't innovate and change, if you don't "fix what ain't broke" before it needs fixing, you'll have to put in a lot more effort elsewhere. You'll find yourself at bridal fairs or working on your website, designing and re-designing all your marketing efforts, when just a little work on your performance would be a much more effective use of your time and energy.

And for most of us, it's also more fun. There may be some of you who prefer sales and marketing to performing, but for most of us, the performance is the best part of our job...so why not make it the most profitable as well?

Like playing a dance set, it's always best to change before you need to, instead of one song too late. Rather than waiting until something obviously needs fixing, regular maintenance and improvement is a much more cost-effective way to get the results you want. We live in a rapidly changing society, where yesterday is an eon ago and we sell to a young generation that craves innovation.

"If it ain't broke don't fix it" was never meant to keep us from improving. It simply means to have a better plan, to try new things before being forced to toss out the old. I would suggest that if you ain't fixing it, you're going to be broke.

We'll cover more on this subject and the other 6 Habits Of Highly Ineffective Wedding DJs at my seminar at MBLV18. Until then, smile as loud as you can! **MB**

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Latin Dancing

By Christy Lane

Today Latin dancing is at an all-time high in popularity. Everywhere you can see hundreds of people engaged in this rich and dynamic form of creative, artistic expression.

Latin music continues to top the charts. There are artists throughout the world, from Argentina to Columbia to Brazil to Puerto Rico contributing to Latin dancing fame. Clubs called

Americanized salsa and/or Top 40 crossover hits.

There are four primary dances derived from this invigorating music and they are becoming more and more popular in the U.S., being played at weddings, parties and in dance clubs. They are salsa, merengue, cha-cha and tango. For club dancers, salsa seems to be a continuation of the popularity of line dancing and swing dancing. To the trained eye, there are many similarities between advanced salsa and advanced swing. Of all Latin dances, the lively, distinctive merengue is the easiest to learn.

MERENGUE

Merengue is a type of music and dance based on folklore that originated in the Dominican Republic, and is still popular throughout Latin America. Considered by many Dominican natives to be their national dance, the merengue is enjoyed by their island neighbors on Haiti as well (where they spell it "méringue" or simply "mereng"). This dance has a fast-paced rhythm, is very lively, and demonstrates an African and Spanish influence. It's also lots of fun.

The basic step is very easy. It is just walking in place from one foot to another as if you were marching, only the feet are kept close to the ground and the hips move side to side. Ladies begin on the right foot and men on the left foot. The arm positions are either by the dancers sides or in a "closed position." There are endless patterns for doing to this dance. One variation is to try adding a deep flexing of the man's right knee and lady's left knee and a slight sideward dip of the man's left shoulder and lady's right shoulder on the strong first beat of each syncopated measure.

LATIN DANCE DISTINCTIVES

Even though the style of Latin dancing is individualistic, there are certain characteristics that stand out. There is usually little or no movement of the upper body. Most of the movement is done with the hips. To help develop your Latin style, try this exercise:

Listen to some Latin music and clap your hands to the beat. Then begin isolating different parts of the body. Start by nodding the head up and down slightly to the beat of the music as if saying "yes, yes, yes." Then concentrate on the shoulders by moving the right shoulder forward as the left shoulder moves back. Then reverse the shoulders. Move the shoulders forward and back to the beat of the music. Try doing it faster. Then try a shimmy as you relax and breathe. Now concentrate on the hips. Bend the knees slightly and keep your toes pointed forward at all times. Push your hips to the right, then to the left. Repeat right and left to the beat of the music. Next, try pushing your hips to the right twice in one count of the music. Repeat to the left (double-time). Then try making an imaginary figure-eight by rolling your hips forward, right, back and left. Finally, push your hips forward, then back to the count of the music. End with a hip circle to the right and left. By practicing this continuously, you will become more aware of your body and own style. You may not look like the dancer next to you, but that's great because your style is a reflection of you.



"Salatechs" featuring Latin music can be found in Europe and Japan.

Different styles of music have sub-categories. For example, Rock has Alternative and Classic. Latin music is no different. Its subcategories reflect various Latin-American ethnicities. Brazilians like to dance sambas. Cubans like mambos. Mexicans like Tex-Mex, cha-chas or rancheros. Columbians favor cumbias. Puerto Ricans like salsas and merengues and Argentinians like tango. Younger Latin Americans enjoy Latin "house,"

SEMINAR: Making the DJ a Better Dancer

Learn the latest dance moves and how to have more rhythm so you can look good on the dance floor. Tuesday night, at our Latino Party, Christy will be available to help you with doing that Merengue, Salsa or Latin Line Dance!

Christy Lane is back at Mobile Beat! Christy is a professional choreographer, educator, and producer of live shows, award winning videos/DVDs, music CDs and multimedia CD ROMs. Acclaimed as one of "America's most popular and respected dance instructors", Christy travels throughout the United States teaching and choreographing for stage, video, conventions and specialized groups. Her constant contact with members of the dance community and with physical educators keeps her on the cutting edge of dance trends.

See more at: <http://www.mobilebeat.com/talent/making-the-dj-a-better-dancer-christy-lane/#sthash.5t3ZJ4I7.dpuf>

High-Powered Seminars



Just as style is individualistic, so is attire. Today, any clothing is acceptable for Latin dancing. However, pay special attention to your shoes. The soles of your shoes should be compatible with the floor you are dancing on. If the floor surface is highly waxed or sticky, a soft leather sole will make your turns and sliding movements easier. If the floor surface is slippery, then a rubber sole would be the best choice. Your dancing will be more enjoyable if you don't "stick" or "skip."

One final note: The more relaxed you are when you dance,

the more you will feel the music; and that will show in your body when you move. Practicing will help you relax. And always remember to enjoy the passion and excitement of Latin music. If you don't know Spanish, it's OK—remember, dance is a universal language! So, now Bailamos! (Let's dance!) **MB**

Christy Lane is a national dance educator, teaching in every state in the U.S. from corporate events to private functions and groups. She is author of numerous dance books and her Christy Lane Dance Instructional Products have sold over one million copies.

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The Art of Interaction

TO CONNECT WITH AUDIENCES, FIRST CONNECT WITH WHAT'S INSIDE YOU

By Xanthin Smith

The Art of Interaction is an entertainment format designed to inspire, inform and emotionally impact your audience in a positive way. The two main components are your Inner Game and Outer Game. In this article, I'll be discussing your Inner Game.

Inner Game is your Mindset. Your mindset is a combination of your thoughts, feelings and beliefs. There are three components of your Inner Game: 1. Conversation. 2. Confidence, 3. Communication

CONVERSATION

Conversation is the inner thoughts and feelings one has with one self. As a professional DJ/MC entertainer it's extremely important that you manage the content of the conversation that's going on inside of your head.

If your conversation is negative it will likely cause you to feel fear and doubt. If your conversation is positive it will likely cause you to be bold and confident.

Entertainers' negative inner conversations often sound like this: "I can't dance," "I'm not a good speaker," or "I don't want to embarrass myself."

Change your thoughts from the negative to the positive and your feelings will follow suit. Control your conversation and you will increase your Confidence.

CONFIDENCE

Confidence is a feeling of certainty. It begins within you and is expressed through you. Confidence is so strong people can sense it on a subliminal level. They can hear it in your voice and see it in your body.

You can't talk about confidence without talking about its number one nemesis: doubt. Doubt is a feeling of uncertainty. The genesis of doubt is fear. Fear is defined as an intense, negative emotion. You must overcome fear to become an exceptional entertainer.

There are three basic fears: 1. The Fear of Loss; 2. The Fear of Rejection; 3. The Fear of The Unknown

There are four fear-based behavioral responses: 1. Fight. 2. Flight. 3. Freeze. 4. Faint.



There are two classifications of fear: 1. Rational. 2. Irrational
Why is it important to understand fear?

As I mentioned, a successful entertainer must first become confident. No confidence equates to no success. The better you deal with your doubts and fears the more confidence and success you will have as an entertainer. The good news is that doubt and fear can be replaced with confidence and courage.

Confidence is a learned process. Confidence must be conditioned through repetition.

Two ways in which confidence is acquired are: 1. Knowing. 2. Doing

The more you know about a subject, the more confident you will feel. We call this inner game, or mental confidence, because you know it in your head. "Knowing confidence" comes from information and education.

The more you do something, the more confident you will feel. We call this outer game, or physical confidence, because you know it in your body. "Doing confidence" comes from your actions and experiences.

One example of "knowing confidence" is when you attend the Mobile Beat conference and you are given the instructions about how to do a new dance. An example of "doing confidence" is when you physically get up and run through the dance until it becomes second nature. This preparation and practice leads to confidence.

What do many DJ entertainers do when they are not confident? They act cocky. In other words they fake it. Let me be clear, confidence is not cockiness! We are in the people business and the most successful entertainers keep it real. People respond better to authenticity.

3. Communication is the verbal and non-verbal exchange of thoughts, feelings, beliefs and actions between two or more people. It is the inner and outer game.

Communication experts agree that 55% of our communication is body language, 38% is voice and tonality and the remaining 7% are words.

What is your body language saying? Does it say I'm confident or fearful? Does it say you care? How are you communicating with your body? What tone are you conveying with the words that are coming out of your mouth? Are your thoughts and feelings (inner game) matching your actions and behavior (outer game)? The Art of Interaction seminar will teach you how to combine your inner and outer game for a new level of success as a DJ/MC Entertainer. **MB**

SEMINAR: The Art of Interaction

In this seminar, Xanthin Smith (DJ Zan) and Mark "DJ Peace" Thomas will teach you:

1. How to fill time in an entertaining way when necessary.
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3. How to kick-start a "non-dancing" crowd at a corporate, wedding or Bat Mitzvah event.
4. Why it is important to build rapport and momentum.
5. How to make successful transitions once you "got 'em".
6. Understanding human emotion and how to tap into that energy.
7. Entertaining from behind-the-booth for those DJs with two left feet.
8. How to develop and improve both your DJ and MC IQ.

See more at: <http://www.mobilebeat.com/talent/the-art-of-interaction-2-0-with-mark-peace-thomas-and-xanthin-smith/#sthash.xDcYsS74.dpuf>

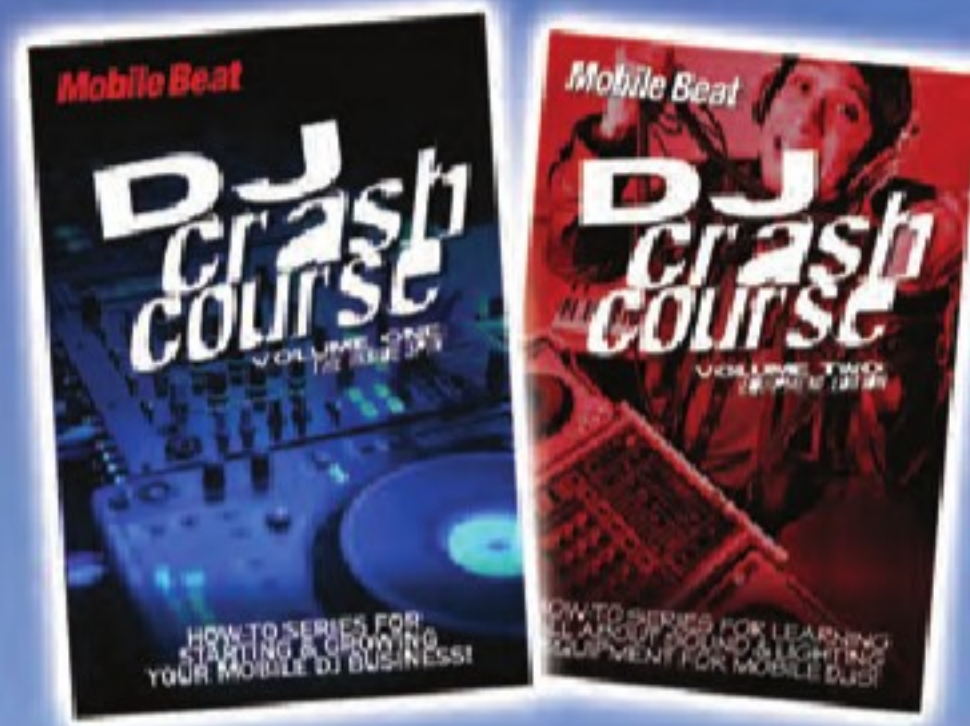
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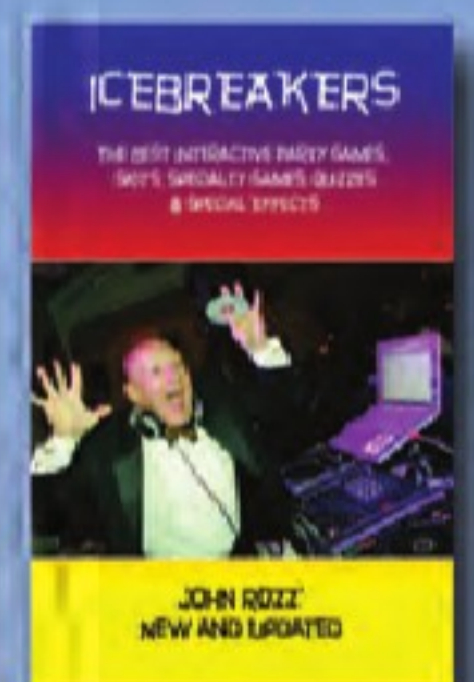
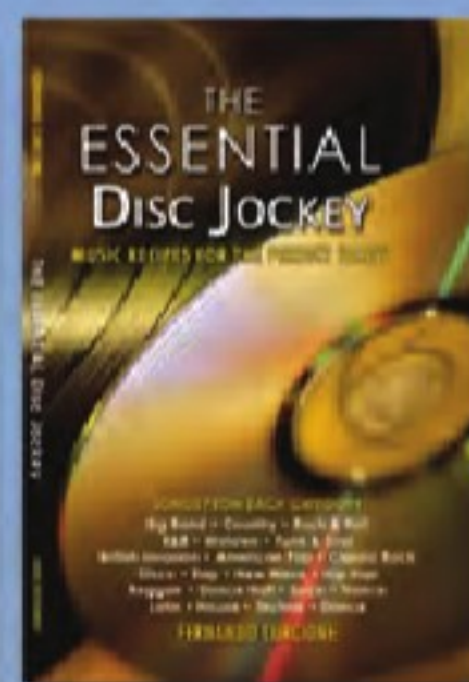
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Marketing Makeover

ASKING THE HARD QUESTIONS IS THE ONLY WAY TO MAKE REAL CHANGE

By K.C. Kokoruz

Is it time for your company to have a marketing makeover?

I read a quick article on *Entrepreneur's* website today and the phrase that pays was this one: "Marketing is like sex; everyone thinks they are good at it." I almost spit out my coffee I laughed so hard. The best part is that it's true. Most business owners think that they know what is best for their business and how it should be marketed...and in most cases, they end up poorly marketed, badly marketed, or simply under-marketed.

Let's start with the definition of "marketing." Jay Conrad Levinson, the *Gorilla Marketing* guru, best describes it as any and all interaction your company has with a customer or potential customer. That being said, let's start at the beginning. I am simply going to ask you a series of questions you should ask yourself, then ask these same questions to your closest staff, friends, and family; and then compare the answers. Don't ask them the questions and then try to defend your current position. Just ask them the questions and then take it all in.

It all starts with knowing the type of company that you want to be and the market that you want to serve. You then need to set the standards which you are going to operate from and move forward. This doesn't need to be expensive but it does need to be definitive.

Does your company name still serve your company? I started a company in Chicago called Spinnin' Discs in 1990, when CDs were new technology and still cost \$18 each. Today that name would be considered outdated. I have friends that have named their company after themselves. The challenge with that is that most clients will then expect the owner to be at their events. Adding "and associates" to that name changes the perception



immediately.

How well does your logo serve your name and style of your company? Maybe your best friend or wife designed your logo for you and it has served you well. But if it is outdated, it is out dated—and it's now *costing* you business instead of getting you business. I love looking at the evolution of logos over the years from huge companies. (One great example is the World Wrestling Federation's logo.)

Do your fundamental marketing materials reflect your brand correctly? Do your letterhead, business cards, envelopes, shirts, name tags, banners, etc. all match and promote the same company standard? I had a competitor tell me once that he didn't need company t-shirts for his staff since they were the best. I also had a director of catering tell me that she always knew it was going to be an awesome event when she saw my staff come in the door. She couldn't know all of them by face but when she saw the logo on our shirts, she believed that she, her staff, and the guests at that event were all in good hands.

Is your website average, above average, or below average? I am not talking about how high you rank in the search engines. I am talking about what it looks like, how well it is written, how easy it is to navigate, and most importantly, how easily a customer can contact you from it.

Do you serve your customer better than your competitor? This is a tough pill to swallow for all business owners. We all believe that we do an awesome job for our clients; but does your competitor do it better? When was the last time you shopped your competition or had someone do it for you? Don't focus on price—focus instead on service, personality, materials, promptness with regard to your initial time and date of inquiry, etc. If you were the customer, who would impress you more, your competitor or you?

Lastly, are your past clients truly "raving fans?" Do you send out "thank you" notes after consultations? Do you send them out after the event? Do you send out a service evaluation after the event? We all know that referrals are the lifeblood of any business regardless of the price point. Have you made an impact on your clients such that if they knew of someone in need of your service, they would insist that they call you?

Do yourself a favor and walk through every step of the marketing / sales / performance / post performance process and take an honest look at what you can be doing better. Then make the changes necessary to be even more successful.

At my seminar in February, I will be diving into each process in detail. I hope you will trust me with your time and attention! **MB**

SEMINAR: Is Your Company Ready for a Marketing Makeover?

This seminar will make you look at your company from a totally different vantage point. It will cover how the world perceives you, despite what you think—and what you need to do to make the world perceive you the way that you want them to. We will cover some of the most common mistakes made every day by thousands of wedding professionals. Everything from basic business cards to bridal shows will be discussed in a fast paced information packed seminar.

See more at: <http://www.mobilebeat.com/talent/is-your-company-ready-for-a-marketing-make-over-keith-k-c-kokoruz/#sthash.jofxZnh6.dpuf>

Putting "Social" in the Mix

By Steve Parry

So you're coming to #MBLV18, the LV standing for Las Vegas, where hopes and dreams are crushed every day. Whether you have never come before or are a veteran, I will tell you this: You have already won in Vegas. When you come to my seminar about social media for your business, I will help you get a good grasp of some one the greatest assets of your business: your online image. I'll show you how you can make a big impact with a few simple changes.

I'll be covering a variety of topics, from basic info to the more complex issues involving Facebook, Twitter, YouTube, Instagram, Vine, etc. ...you get the point. I'll bring it all into the mix with your website. I'll show you how to communicate and grow your audience by



hundreds in a night. Using the tricks of the trade that you will discover in the hour we have together, you will see how it continues all week long during #MBLV18 and how you can use your new techniques with your high school dances, weddings and other events.

I say what I mean and will not sugar coat this for you; if you want to the hard truth about being social, then lets get down to business. Start today by liking my page at <http://facebook.com/stevenParryFanpage>, and following the action there. This is a not-so-subliminal message about how you can participate in the conference even before it has started. See you in Vegas! **MB**



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The Anatomy of Interaction

BEFORE INTERACTING ASK: WHAT'S THE GOAL?

By Dean C. Carlson

Well, I am excited once again to be speaking at the 2014 Mobile Beat Las Vegas Convention. This marks my third appearance on the big stage. I would never have thought that back in 1989 I would still be DJing 25 years later, and even more so as my only job. My hair is surely getting "silver" now.

When I first started as a DJ I was like a duck in water. It really was the love of music that got me started, but shortly I found an even bigger passion: interaction. The thrill that happened when an interaction went well was truly addictive for me. But truthfully, in the early '90s I really didn't understand why a given interaction worked; it just did. It seemed I was a force of nature back then.

But like any drug, that initial joy didn't last very long—I found my performances starting to struggle. But by 2003 I had entered a new phase of my life and I found a new passion for performing. It became my full-time job, and if I wanted to eat, I

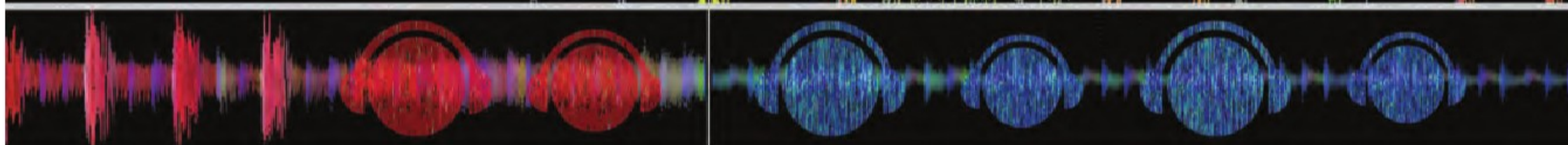
had to find something that could separate me from every other DJ in the market...and I did.

I became a student of performing. I went to every type of DJ training I could find. There were two reasons for this. The first reason was selfish; I just wanted to have my old form back again. The second was that I managed 25 DJs for eight years before opening my own doors again. The company couldn't afford to send that many DJs to all that training, thus I became the trainer.

If you have ever hung around a group of DJs who have attended conventions lately, sooner or later you will hear "we want more meat." What they're really saying is that they want to instantly learn some new interaction, something they hope will change their shows and make them "unique" from other DJs. But if you learned it from someone else, how unique can it be? Instead of handing you "meat," what if I could teach you how to be the butcher?

It all starts with the "Heart of Interaction," with interaction being defined as any time you and your audience get involved in

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some type of activity together. There are so many places this happens in the course of an event. There are games and big events at a wedding like the garter and bouquet tosses; or it might be just a personal moment between guests.

This really all boils down to the motivation behind any interaction you perform. Here is the big take-away from the Heart; if you don't have an outcome in mind when performing an interaction, don't do it. This simple change in approach can make all the difference in the world.

Ten years ago or so I crammed so many interactions into a night that I now look back on it and wonder what the heck I was doing. Every 20-30 minutes like clockwork I would stop the dance and do something. I thought activity meant success. But I discovered that doing many things in an average way paled in comparison to doing a few things incredibly well. When something really shines, people will remember that, rather than just saying the DJ was fun.

This can also change the number of referrals you get. I went

from advertising everywhere to now getting about 90% of my business from referrals. At any given wedding there may be four to six couples who will be getting married within the next two or three years. How will they remember you? I guarantee it won't be because of the songs you played.

This is just a taste of this "anatomy" seminar. We will look at your DJ eyes, brain, hands, legs, lips and lungs, not to mention feet—each of which will unlock exactly what separates the great DJs from the average. If you apply even a few of these techniques I am positive you will increase your sales. See you on Monday! **MB**

SEMINAR: The Anatomy of Interaction

Dean's session will dissect the essence of any interaction, showing you how understanding the parts separates the "Frankenstein" DJ from the Master DJ. Starting with the very Heart of matter—motivation—we'll branch out to all the crucial parts: the Brain, or focus on detail; the Eyes, or seeing the potential in your space; the Lips—words that motivate and inspire; the Lungs, meaning stamina and pacing; the Hands, or prop work; and the Feet—moving into action!

With 25 years in the DJ trenches, Master DJ Dean C. Carlson has a passion for sharing what he has learned with those who strive to be better DJs. This will be his third MBLV appearance. He has appeared at other trade events, written hundreds of articles, and will soon publish a book detailing the "Anatomy" of DJ performance.

See more at: <http://www.mobilebeat.com/talent/anatomy-of-interaction-with-dean-carlson/#sthash.NoVXI693.dpuf>



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The Psychology of Sales

APPLYING SOME MILLION-DOLLAR IDEAS TO YOUR BUSINESS

By Brian Snyder

Each and every day it blows my mind when I hear people say that is just not possible in this market to sustain full time success. My recommendation is that with a change of behaviors and the understanding of how and why people purchase products or services, that it is completely viable to have a thriving entertainment business.

In my seminar we will discuss topics such as how to inspire quicker decisions from customers, how to use verbal and non-verbal selling skills, and learning the difference between selling and telling about your product.

Over the course of my mobile DJ career I have noticed one overwhelming trend among wedding professionals. They are really good at their piece of the pie, for example, photography, DJing, planning, etc. but they struggle immensely as business

people. To be even more specific, they struggle at sales. You can be the best in your industry, but if you cannot sell your product, you will have NO business, in the long run.

My other career was as a sales professional for a Fortune 50 company, where I was expected to meet or exceed my quota of approximately twelve million dollars annually. From my sales role I moved into sales



training and development

where I now lead multiple teams of sales trainers across the US.

I started to implement some of the same techniques I was training my sales teams in my DJ business, and I noticed some quick, dramatic changes. As that business began to grow and grow I became bolder in my approaches to clients and other wedding professionals. Each step of the way I was documenting noticeable changes in my conversations, meetings, expectations and daily routines so I could continue to duplicate these results. By using these strategies over the last two years our business has grown from an employee count of one to an employee count that currently resides at nine. Our team is pushing past the 200 event mark in 2013 and by sticking with our strategy we plan to grow by at least 100 events in 2014.

My MLV18 presentation is a result of these notes I have kept on my company's sales performance. I

have delivered this presentation to hundreds of sales reps across the nation for one of the largest computer manufacturers in the world. Local advertising agencies have brought my team in to deliver this topic and have Q&A about how these recommendations can apply to their jobs.

I look forward to meeting you personally in Las Vegas along with learning more about your business. Make sure to purchase your tickets to the show and get ready, because this one is "For Those That Came To Learn." **MB**

Brian's Mobile Entertainment business, Snyder Entertainment, is based out of Nashville, TN and hosts just over 200 events annually, focusing on DJ entertainment, photo booths and lighting design.



SEMINAR: The Psychology of Sales

This seminar will provide powerful sales strategies you can take home and implement immediately. Key topics include: how to use conversations to start inspiring decisions instead of just "having a meeting;" using verbal and nonverbal selling skills to generate decisions on the spot; how to capture that missing revenue that's simply flowing through your hands because you couldn't close the business the first time.

See more at: <http://www.mobilebeat.com/talent/the-psychology-of-sales-brian-snyder/#sthash.s0FBkAv5.dpuf>

Selling in the New Economy

ADJUSTING YOUR APPROACH TO THE NEW BALANCE OF POWER

By Rick Brewer

I have bad news for salespeople... Ok, for the **bad** salespeople: The balance of power has shifted in favor of the consumer. This balance of power is what had given the “bad” salespeople a leg up and allowed them to earn a living in the past. It is now empowering the consumer to make wiser and better purchases.



The new economy for salespeople looks like this: What you are selling is no longer features, benefits and price as much as it is trust in what you sell and your ability to back it up. Conveying this is a new concept to many companies who have relied on selling techniques learned in the '80s and '90s. Let me be perfectly clear: Those techniques, while they may work occasionally, have lost their effectiveness.

The New Economy salesperson, will instead rely on building a relationship of trust and full disclosure.

While this may seem contrary to what we have been taught in the past, it is what is necessary to adapt to the changing times.

I will illustrate my point. Think back about 7 years back. Did you have anything to do with social media? In fact, I don't think the term “social media” had been coined then. Now I ask you this; how many of you have made contact with someone you had not heard from in the past 10 years or more in just the past 8 months? We now have more information available to us on our smart phones today than we had in an entire library 10 years back.

There is nothing about you and your company that can't be found online. In addition, there is more information out there to

commoditize what we sell, which makes it even more necessary that we learn the proper methodology of selling value and the trust that is crucial for long term customer relationships.

If you are single or can think back to when you were single, imagine this scenario; You go to a place where singles mingle. You see someone you think is hot, you walk up to this person and say, “You're single, I'm single, let's get married”. How do you think that approach would work? If you were on the receiving end of that approach, probably not so much.

Now imagine your approach is, “Let's do coffee!” Better approach? Most would say yes.

Here is the key, when we assume we are a match for everyone who needs what we sell, we are most times wrong in our assumption. We are, however, a match for what we sell for enough people. It becomes our job to find those matches through a better approach and a better system of filtering. Our prospective customers have a different process of buying now and we as salespeople will be more productive when we approach to how they buy as opposed to how we want to sell. **MB**

To find out more about Rick and how to amp up your sales training, go to www.KickAssSalesTraining.com.

SEMINAR: 7 Sins of Salespeople

Let's face it—there is no such thing as a “natural born salesperson.” Anyone who has become a top producer did so by learning and executing the best practices on a consistent basis. In this seminar, you will learn: why giving away all your “secrets” will actually help you gain more business; why you need to dump all the techniques and tricks you were taught years ago IMMEDIATELY; how to get more people to trust you more; the two biggest myths of sales; and much more!

Rick Brewer has been a top sales producer for 25 years, has worked with Fortune 100 companies and has lifted over 2100 individual businesses and their sales strategies to new heights.

See more at: <http://www.mobilebeat.com/talent/7-sins-of-salespeople/#sthash.hYgF86hV.dpuf>

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Legal Money Matters

THE TRUTH ABOUT NON-REFUNDABLE DEPOSITS

By Rob Schenk

Most people in the wedding business know you have to protect your time and resources. For vendors, damages from a cancellation can range from losses on food that spoils, to alteration costs on gowns, to lost opportunities for booking another wedding. It can be particularly difficult for many vendors to prove monetary loss for missed opportunity because a certain weekend was popular or you didn't have time to hire adequate help. A non-refundable deposit is one of the best tools to ensure you're compensated by a fickle bride.

But, are non-refundable deposits legal?

Yes and no.

Let's back up first. Let's talk about lawsuits and the general purpose of lawsuits: collecting damages (i.e., money, i.e., dolla dolla bills, i.e., the mean green).

DAMAGES 101

For most people who end up suing, damages are the most important part – getting your money back. Generally, the law compensates plaintiffs for the actual amount of harm suffered, so that the plaintiff would be in the same position that she would have been had the defendant not breached. These are called "expectation damages."

For example, a bride cancels her \$5,000.00 contract with a caterer. The caterer may sue the bride for breach of contract. Let's say that the caterer's costs (food and employees) totaled \$2,000. The expectation damages are \$3,000, or the value of the contract less the expenses (\$5,000 – \$2,000). This will place the caterer in the position that she would have been had the wedding not been cancelled.

But wait! The law requires that the caterer must "mitigate" her damages. This means that the caterer must make reasonable attempts to book another event or sell any food to someone else. If the caterer does not attempt to mitigate, her damages could

be reduced or even lost.

Often, the cost, both in time and money (greedy attorneys!), outweighs the value of chasing the bride down and recovering expectation damages.

ENTER: THE NON-REFUNDABLE DEPOSIT

So, you, the wedding business professional, have learned to get at least some money up front. That way, should the bride cancel, there is less need to go through the time intensive and costly litigation process: proving your case, proving your damages, showing the court that you mitigated the damages, etc.

The non-refundable deposit(s) (retainer, installment, etc) is basically the vendor's way of saying, "These are my damages if you cancel, and I am entitled to them without having to do anything else....punk."

The law refers to the non-refundable deposit as a Liquidated Damages Clause (the "LDC"). As stated, the LDC must reflect a good faith effort to estimate the damages suffered from a breach, or should represent a value amount of the contract that you would be happy with if the bride bailed at a particular point in time prior to the wedding.

Courts typically require the amount to be reasonable and that the harm suffered (your damages if the bride cancels) be difficult to accurately quantify at the time of the breach. For wedding industry professionals, harm at the time of breach is difficult to assess mainly because (1) booking an equivalent wedding on the same date is almost always a difficult proposition and (2) expenses incurred vary depending on how close the breach occurs to the wedding.

To put it another way, the purpose is compensation, not punishment or trying to deter the bride from breaching. Where the purpose is punishment, an LDC becomes a penalty and is no longer enforceable. Often, courts find sums that are too large or unrelated to the loss suffered to be penalties, but the burden will be on the challenging party to prove the unreasonableness.

States differ on how stringently they interpret the terms of a contract. For instance, New York considers an LDC for the entire value of the contract a penalty, and where there is any doubt at all, considers an LDC a penalty. California actually has two different standards for personal contracts and consumer contracts. So, the jurisdiction in which a contract is executed may play a crucial role in whether the LDC is enforced (gotta love Federalism!).

So let's look at a real life example, shall we?

(Morroco v. Limetree Enterprises, Inc., 2008 N.J. Super.



SEMINAR: The Law for DJs

Come to this seminar to hear about whether or not electronic signatures are legally enforceable; the story behind nonrefundable deposits; whether or not DJs can require things like different electronic setups; and many other things along those lines.

Rob concentrates his practice in defusing business conflicts through litigation, negotiation, and determination. His approach to the law is simple: Legal services should be considered an extension of a company's operations, and undertaken solely for the purposes of recapturing profit or preventing profit loss.

Rob received his Juris Doctor from Georgia State University College of Law in Atlanta, Georgia. He honed his advocacy skills while representing companies involved in international litigation and arbitration.

See more at: <http://www.mobilebeat.com/talent/rob-schenk/#sthash.kRJPWnhA.dpuf>

Unpub. LEXIS 840 (2008))

In June 2003, Vincent Morrocco, through Barry Herman, hired the Cashmere Thirteen to play his daughter's wedding August 2004. He paid a \$3,300 deposit. Less than a month before the date, the wedding was postponed until October 2005. Morrocco signed another contract, and paid a \$4,000 deposit. Both contracts contained LDCs. When his daughter canceled again, Morrocco sued to recover the \$7,300 he paid in deposits, challenging the clause as a penalty.

Morrocco lost. Not only did he lose in New Jersey superior court, Morrocco lost again on appeal.

The LDC in the contract was captioned "NON-REFUNDABLE DEPOSIT: BALANCE DUE." Below the caption, the contract read: "Once you sign the contract the deposits are not refundable for any reason." Another caption explicitly labeled the LDC: "CANCELLATION OF CONTRACT: LIQUIDATED DAMAGES." Below, the contract read:

"In addition, You understand that the service provided by the Orchestra/Performers is unique and that the Orchestra/Performers makes arrangements to provide music a substantial time before the Date of the Engagement. You understand that the Orchestra/Performers will engage musicians to appear on the Date of Engagement. If you cancel this contract, the Orchestra/Performers will suffer damages because of its obligation to those musicians. These damages are difficult to measure. Therefore, if

You cancel this contract at any time up to thirty-one (31) days before the Date of Engagement, the Orchestra/Performers has the right to keep the deposits as liquidated damages to compensate the Orchestra/Performers for expenses and losses which result from cancellation of Contract by You."

The court held this LDC was reasonable. Herman could never account for the number of potential clients he turned away while Morrocco had the Cashmere Thirteen booked. Further, Herman immediately utilized part of the deposit to reserve the band and part to pay the salesman who booked the gig. As such, Herman would suffer immediate actual damage if he had to return the deposit.

Indeed, the deposit represented a dollar figure that would leave any already incurred expenses paid, along with an appropriate amount of revenue representing lost profit. Thus, the LDC was enforceable as compensation to Herman in the event of a breach, rather than being a penalty for Morrocco to prevent a breach.

ONE FINAL WORD ON NON-REFUNDABLE DEPOSITS (LDCS)

While LDCs are immensely useful, they may be potentially damaging for a vendor. Generally, the vendor is only entitled to the value of the LDC in the event of the breach. This means that if a bride cancels, and you retain the LDC amount, you cannot go after the bride for more. **MB**

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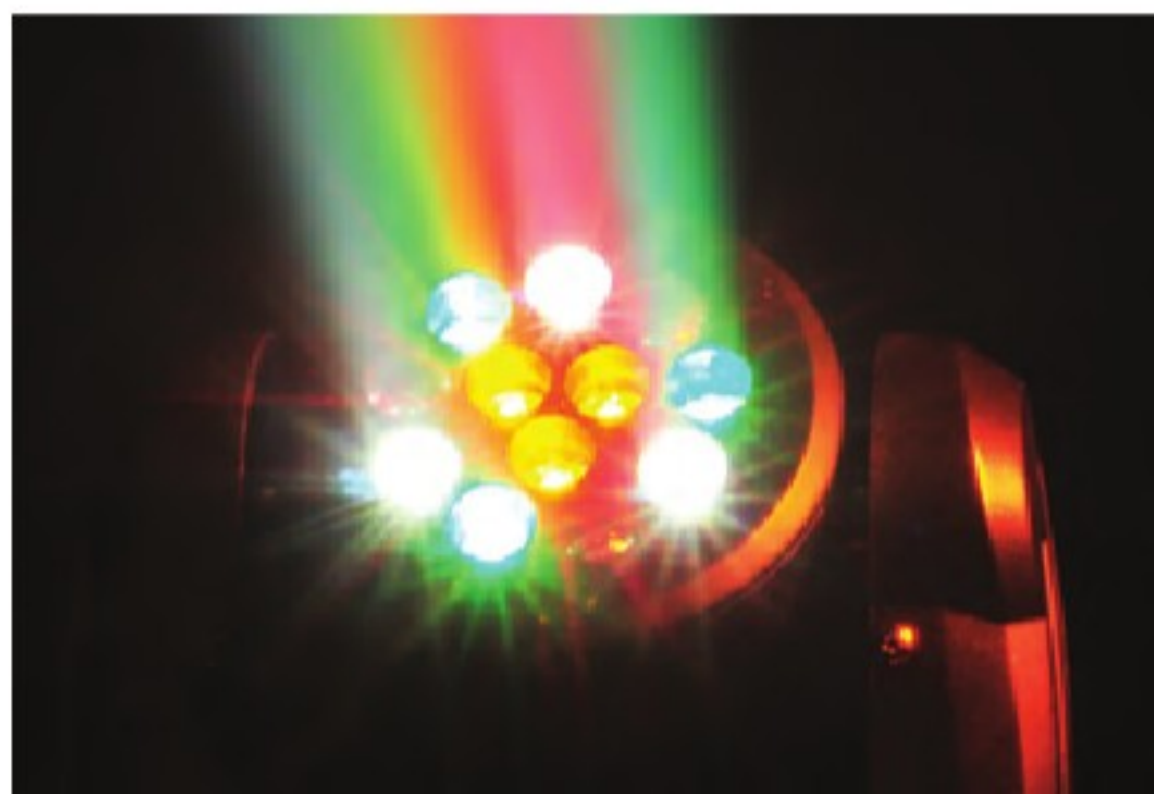
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LightShop

By Jason Weldon

Something brand new is coming on Monday of MBLV18: a lighting workshop like no other workshop you have seen before.

Over the last few years, I have opened up my office and trained



other DJs one-on-one for three days on how to effectively add lighting to their shows. In 2013, we had over 10 DJs do a two-day seminar, in which we did a similar training program, but just a little smaller. Well, in

2014 at MBLV 18 we are going to do an even shorter, crash-course, hands-on type seminar on the basics of getting into lighting.

Along with some of my industry friends, I'm going to dive right into the things you are going to need to do to start offering some really cool lighting design options at your weddings. We are going to go over fixtures you will need, designs you can incorporate, logistics you need to think about and pricing suggestions you can use, all in a hands on classroom setting. We will touch on:

- Up lighting (both conventional and L.E.D.)
- Dance floor lighting (both conventional and intelligent)
- Monogram projection
- Pin spotting
- Basic dimming and power distribution
- Basic DMX control
- Basic ground supported rigging systems

We will also be covering new lighting concepts that are hitting the market today and how you can use them in your shows as well. This is a limited offering to only a small group of professionals, so make sure you register today at www.mobilebeat.com. **MB**

SEMINAR: Synergetic Lightshop - Essentials Edition

Learn the fundamentals of lighting that every DJ can use on their events, with both conventional and intelligent lighting fixtures. We'll review all aspects of how they work and their use in lighting design. Also covered: uplighting (both conventional and LED), dance floor washes, monogram projection, pin spotting, programming of intelligent lights and much more.

*This workshop will run from 8:00 AM to 5:00 PM on Monday. **The cost of the course is \$349 if registered by December 31st or \$499 if registered by January 24th.** Registration includes the Jason Weldon's Succeed at Lighting DVD (shipped upon registration.) Register at <https://members.mobilebeat.com>.*

See more at: <http://www.mobilebeat.com/talent/synergetic-lightshop-essentials-edition-for-mblv18/#sthash.xIE3CAz3.dpuf>

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Other Great Sessions...

Big Business Advertising for the Small Business DJ - Josh Yawn

This seminar will go in-depth into what works and what doesn't, the importance of branding, logo design, marketing material, websites, and the options of getting into television, web and radio advertising. Plus, Josh will share secrets of finding free advertising for big results.



In addition to DJing and a career in television, Josh owns and operates a successful advertising agency near the Houston, Texas area. He and his team have led multi-million dollar companies through branding and re-branding, television commercial, long format, radio, print, logo design, and more.

See more at: <http://www.mobilebeat.com/talent/big-business-advertising-for-the-small-business-dj-josh-yawn/#sthash.B6f9Z1Z4.dpuf>



The Line Dance Lesson DJ Casper

See more at: <http://www.mobilebeat.com/talent/dj-casper-interactivity-and-line-dances/#sthash.R6iN91Xa.dpuf>

Instant Credibility and Value: Become an Officiant Like No Other - Ken Day

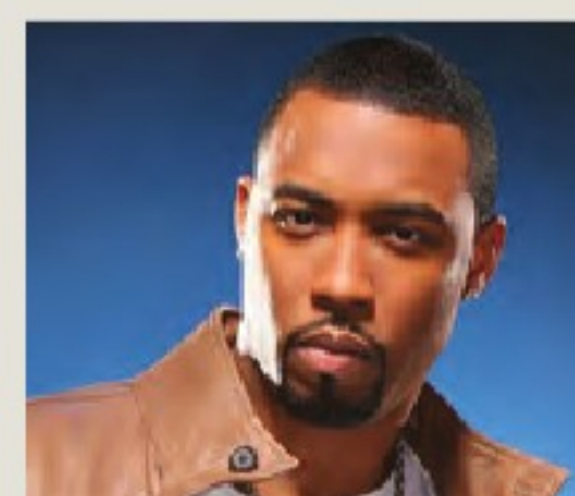
Ken will cover the basics of becoming an officiant, the added value to your DJ services (even if you never officiate), and how you create a dynamically different ceremony by being a DJ that is also ordained. He'll also discuss how to make this area of expertise generate as much or more income than you might receive as a DJ.

See more at: <http://www.mobilebeat.com/talent/instant-credibility-and-value-become-an-officiant-like-no-other-ken-day/#sthash.J1e2Jwbh.dpuf>



The Power of Music - Montell Jordan

The artist behind the 1995 #1 hit "This Is How We Do It," and currently a megachurch worship leader and minister, will



be giving a special version of his presentation, "The Power of Music," specifically aimed at DJs. Don't miss his insightful discussion of how the different elements of music deeply affect our lives. After the presentation, he will be doing a meet and greet on the exhibit floor with pictures and autographs to show DJs how much

he appreciates the support they have given him over the years

See more at: <http://www.mobilebeat.com/talent/the-power-of-music-montell-jordan/#sthash.p0Q7Smkf.dpuf>

DJ Roundtables

Mobile Beat Las Vegas (MBLV18, Feb. 3-6, 2014) is bringing “more to the table” with a unique take on the concept of trade show networking. Dubbed “DJ Roundtables,” this fresh addition aims to pump up attendees’ networking experience with focused discussions on major topics of interest. At a show already well-known for its ample informal networking opportunities, the structured approach of the DJ Roundtables will make participants’ face time with their peers even more productive. Topics being considered include “Talking Tech: Designing the Perfect System,” “Going Full Time: Is It Really Worth It?” “Customer Service: Dealing with Unreasonable Clients,” and many others.

“We will be providing an excellent setting for DJs to speak about topics near and dear to them—a way to help them get the

most out of their time invested at the show,” says Ryan Burger, Mobile Beat president and publisher. MBLV18 attendees will have the opportunity to choose topics to discuss during the online registration process. During the show, like-minded DJs can converse at tables marked according to the topic being discussed. Moderators at each table will ensure that the conversation stays on-topic and that everyone has an opportunity to share their ideas.



“DJ Roundtables are just another way Mobile Beat is maintaining its position as the leading industry event for DJs,” says Burger. “We are always trying to go beyond the expectations of show attendees by providing new content and a different spin on tried-and-true ideas like table discussions. **MB**

See more at: <http://www.mobilebeat.com/talent/dj-networking-roundtables/#sthash.luk439ZQ.dpuf>

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Pausing to Reflect...

8 LESSONS FROM A BIG SEASON

By Arnoldo Offermann



Monica Offermann | Shot By Mookie

This was an...interesting...year for 4SchoolsOnly; we sold more than ever and broke many records. Alongside this joyous occasion, we also had some last minute woes. We decided, due to some external circumstances, to purchase a new laser rig and 100' of pipe and drape. The exciting part? We know NOTHING about pipe and drape and didn't know what we were getting into.

Thank God for Joette, the decorating genius who leads Party People Celebration Company, a well-known company in our area. She not only helped us find the best option, but also taught us what we needed to know. This was someone who knew we were never going to be competitors as much as we'd be partners. I would need more drape in the future and she happened to own the same type of drape we ordered.

Of course, it wouldn't be a homecoming season without a buttload of equipment purchases (can I say buttload in a professional magazine?) and last minute repairs. Oh yes, and let's add supplemental truck rentals to the list!

Business expenses are something that we all face—single or multi-ops. However, lots of last-minute changes forced us to think quickly on our feet. Here are some of the

lessons we learned this homecoming season and we hope this helps you, too!

LESSON 1: PLANNING MONTHS AHEAD IS WORTHLESS

I never thought I'd say this, but there is such a thing as planning too far ahead. Case in point: we created a preliminary parts list for the entire homecoming season. About 30-40% of that was kept original, and everything else was changed, or had incorrect info. We count on last-minute upgrades and many schools often have a change of heart for certain lighting options and decide they want something a tad different. This made the list we worked on ahead of time worthless. Something as simple as changing 2-3 lights also affects cable counts, clamps, etc. Yes, do plan ahead, but don't just list it all months ahead.

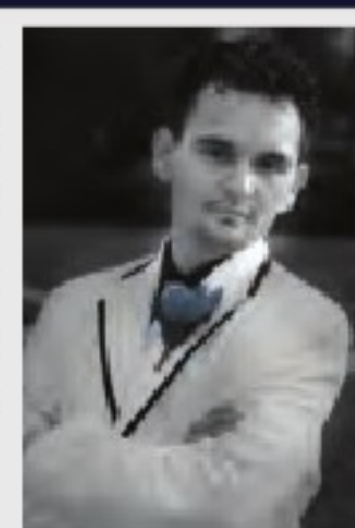
WHAT WE'LL DO: We'll be creating an Excel sheet with a "recipe" that outlines what each proposal contains. This will allow us to compare against our inventory and see what we have and what we need to purchase.

LESSON 2: EVERYONE'S DUMBER THAN YOU

I truly believe we have the best school dance DJs in the world.

However, our DJs couldn't be the superstars they are without an amazing tech crew. Our guys are loyal, dedicated, and just plain awesome—but it seems they don't come up with ideas as fast as Kelly, Christina (CEO, CFO) or I do.

Arnoldo Offermann is the creator of the video series **Master School Dances** and author of **R U Rockin' with the Best?! He has helped DJs worldwide become market leaders in school dances. In a soft economy flooded with \$500 school dance DJs, Arnoldo enjoys watching 4SchoolsOnly yield dances of 10-20x that price tag. Learn more about his wildly successful series packed with ideas that actually work at www.MasterSchoolDances.com.**



We assumed they'd be able to understand and handle certain things, but clearly we misjudged. Some errors were made (all were overcome) but the stress caused by it means one thing: No one seems to be able "get it" as quick as those running the outfit.

WHAT WE'LL DO: Better and more thorough training. We're also redoing our tech hierarchy of command: One tech will be in charge of everything and will follow specs as I have instructed, to a T.

LESSON 3: NEVER GIVE UP CONTROL

4SchoolsOnly is consistently amazing...but that consistency could easily dissolve if we lost our tight grip—the control that created that standard of excellence. With the lesson above, I realized, more than ever, that all event design should ultimately be done in-house and we can't give the techs full responsibility for this. It's not that they can't figure it out (they've done amazing things this year) but I can't have lighting designs that don't support our branding, even if they are good. Every performance, every design **MUST** have the 4SchoolsOnly feel, to keep our branding strong. This isn't a knock on our techs, but it will make things easier for everyone when the design of the event itself is done by the same person. It makes troubleshooting that much easier to diagnose.

WHAT WE'LL DO: This wasn't something we didn't do, but seeing how things went this year reinforced just how important it is! We are amazing because we are **CONSISTENT**. We create a "spec sheet" for every event that shows where everything goes and even where it gets plugged in. It's so detailed it even mentions the height of the truss.

LESSON 4: DON'T TAKE A BACK SEAT TO ANYONE

Last year, we had an issue with another vendor telling us how to do our job. They were not coordinating the event; they were just part of a team like we were. Beside insults they hurled at our staff, they tried pushing them into setting up in a corner that barely fit our setup.

WHAT WE'LL DO: We now push 4SO as a total entertainment experience, *including* planning. Basically, our clients let us call the shots as we have the biggest technical responsibility of the night.

LESSON 5: STRETCH!

The next few ideas have to do with the physical aspect of the DJ game. One reason is that we've done a good job at hiring people with back problems. So the first big body-related lesson is to limber up *before* the heavy lifting.

WHAT WE'LL DO: It sounds silly, but take 10 minutes before every load-in and set-up to stretch. Work on ballistic stretches as well. If you don't know where to start, search P90X stretches on YouTube. This will help you work quicker with less chance of injury. Trust me, it makes a world of a difference.

LESSON 6: RIGGER'S GLOVES—WEAR THEM

Setting up truss, video screens, speakers, etc. will eat up your hands or even cut through skin.

What we'll do: This isn't a new concept...but we've been wearing those special gloves with the first two fingertips cut off. I recommend you do the same—your hands will thank you!

LESSON 7: MAKE YOURSELF IRONMAN

12 to 16-hour workdays + thousands of high schoolers = weakened immune system. It **SUCKS** working when you feel like passing out.

WHAT WE'LL DO: At the first sign of feeling sick, we take the world's nastiest, but most effective medicine: Zicam(R). I won't lie, all their flavors are bad, but nothing works like Zicam!

Also, for sore muscles that make you feel like you'll die the next day, grab some Salonpas(R) patches from Walmart. These patches have kept my wife happy for many years, even with a sore muscle that would otherwise feel crippling. These two items **MUST** be in your post-event toolkit.

LESSON 8: TAKE A DAY OFF!

We've been working for months at a time with **ZERO** time-off. It's not good for the nerves, soul, or those around you. Plus, you'd be surprised at how many goof-ups happen when under stress from overwork.

WHAT WE'LL DO: My phone is going off once a day.

This is my short list. What's yours? If you don't write down a list of things you've learned at least twice a year, then how do you grow on a personal level? Hopefully my list gives you at least one or two things to think about, or will inspire you to write your own! **MB**

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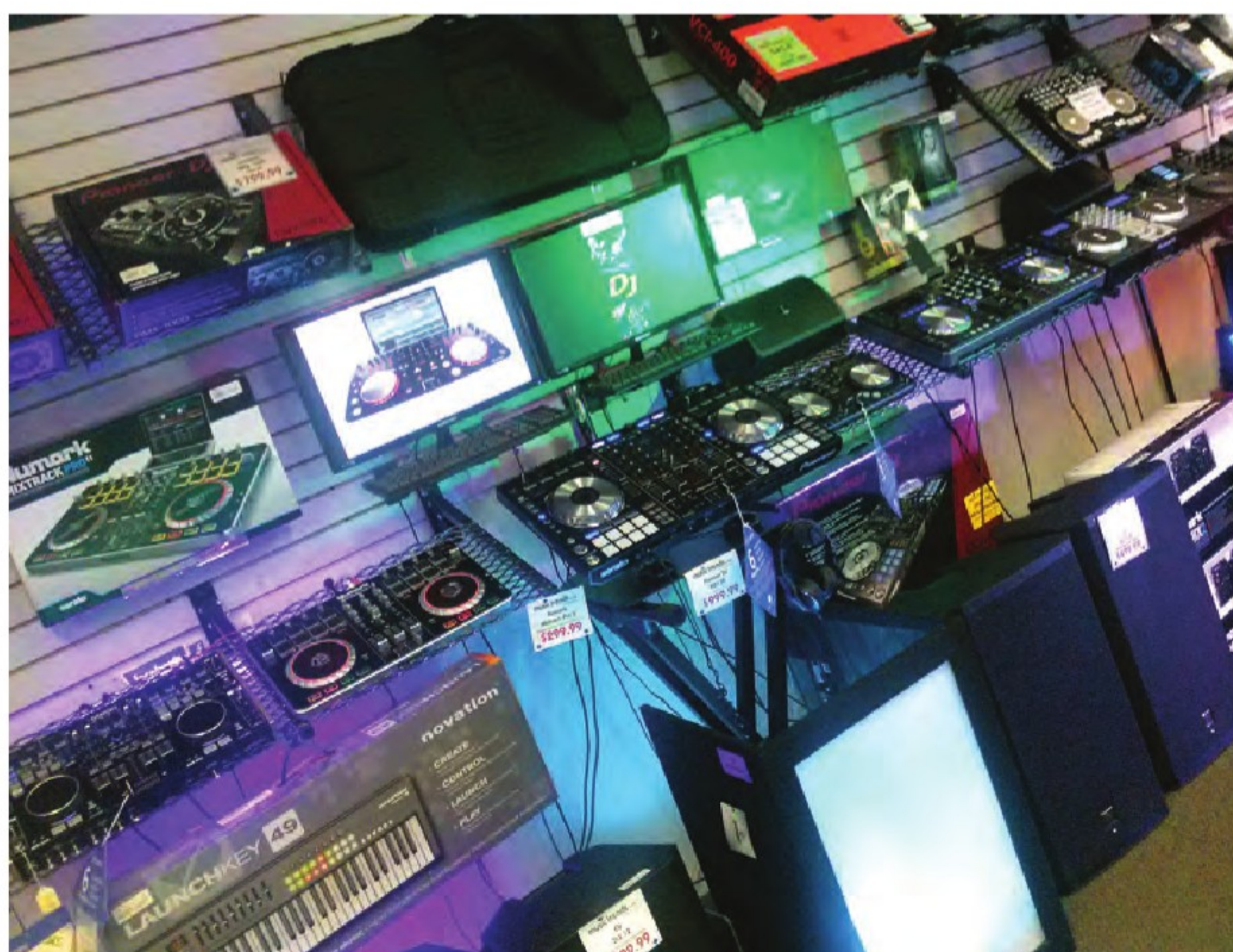
DJs Love Their Toys...

...AND MUSIC TRENDS, THE DJS TOYSTORE, HAS THEM!

By Ryan Burger and Dan Walsh

Music Trends is a DJ store that I would love to have in Iowa, but I know isn't moving my way anytime soon. 33 years ago Bob Savarese established Music Trends on Long Island, in New York, initially to sell music and later to sell gear to the DJs of the area. In the last ten years Bob has firmly established Music Trends as a true DJ "superstore," through active participation in national trade shows (including Mobile Beat Las Vegas), advertising in industry magazines, and, most importantly, simply being someone who DJs can count on for fair pricing and an honest opinion on product.

Music Trends opened up in 1980, and after its initial years as a music store, settled into its current location in Levittown, NY around ten years ago. (As an interesting side note, Levittown is right next to Hicksville, Billy Joel's hometown, and is a



clear influence on the Piano Man's music. Another "famous" person from the area is MB editor Dan Walsh, who hails from Levittown.) During a recent trip to NYC, the store for an hour or two and really got a great feeling for the vibe that they have established. We were able to spend time with Bob, Store Manager Joey Lites and Pro Audio Manager Jake Cools. We also got to see firsthand what makes them different, when a number of DJs stopped in to pick up gear and ask for advice. Music Trends is the kind of place that makes DJs actually want to come in and place orders and talk about the products. Imagine that!

Music Trends is a hometown DJ store that has successfully made the move into the national industry but hasn't lost its personal touch. While many national DJ stores don't have showrooms, don't stock the product in-house and don't have DJs actually

running the store, Music Trends does.

When you first come in, you see the vast array of DJ toys they have, with lighting both up front and in a special demo room in back (more on the demo room below), a wall of DJ mixers and controllers all hooked up live to be played with, and even hooked up to your DJ laptop even if you wish. The A-B powered speaker/sub listening area is next up on your left, featuring QSC, EV and Yorkville as well as some less expensive lines. (Look for a video tour on MobileBeat.Com.)

"We pride ourselves on having all the latest products in stock and on display," says Bob. "Everything is hooked

gear or heading to a last-minute gig

Past the speakers in the back of the store is the lighting showroom with everything hooked up in demo mode and mounted to trussing in the ceiling and walls. Bob is proud to say "We have the largest selection of uplights on display anywhere." We weren't surprised after seeing that he has all the major brands plus some other new ones we hadn't seen yet, both battery-powered and traditional units. (Ryan says: I have Bob to thank for introducing me to Blizzard lighting years ago.)

Music Trends is an authorized dealer for American DJ, Antari, Beats by Dre, Blizzard



up and working, so our customers can try before they buy. This also allows our employees to learn everything there is to know about the different products we sell. Our staff is made up of DJs and Sound and Lighting guys and our customers love it."

Across from the speaker wall they stock a good amount of standard party props for the local DJ who doesn't have time to ship something in. Their prices are right on par with places where you have to buy larger quantities and wait two or three days, so many DJs will stop in and pick up a few pieces of YMCA gear, glow necklaces or cool glasses when renting



Lighting, Chauvet Lighting, Denon, Elation, EV, Gemini, Global Truss, JBL, Numark, Pioneer DJ, QSC, Rane, Vestax, X-Laser, Yorkville and many other lines.

Their latest growth area is aimed at DJs who are setting up home or office recording studios. And they are building that section of the store out with depth just like they have with the other sections.

This February at MBLV you will be able to catch Bob at the Mobile Beat Las Vegas DJ show representing Blizzard Lighting, Rane and several other product lines that he is proud to handle.

"We look forward to the Mobile Beat Show every year," says Bob. "There is a great feeling of community amongst all the attendees, as well as the vendors. It's the DJ's place to meet up once a year--plus it's in Las Vegas!"

Check them out at MusicTrends.Com, call them toll free at 888-621-DJ (3535), or stop in if you are in the NYC area (they are about 45 minutes from Manhattan). **MB**



The Man Behind the Music

BEHIND THE SCENES, JOE VANGIERI HAS HELPED PROPEL COMPUTER DJING AND DIGITAL KARAOKE FORWARD

Joe Vangieri has had his hands in many exciting things in the DJ industry in the last 10 to 15 years, most noticeably the development of PCDJ and the MP3 DJ revolution; now with Digitrax, where he's working to revolutionize the way DJs and KJs get their media.

Ryan Burger: Catch us up, Joe. Go back from the days of you being a DJ in Jersey and tell us about how you got to today's thing (not the three-hour version I heard yesterday—we need the 10-to-15-minute version.)

Joe Vangieri: Okay. Great. So I started—I was selling Laserdisc players in New Jersey at a company called KBI Systems, and a new thing came out called karaoke. It was 1987 and Pioneer had the very first system with the big laserdiscs. There were nine discs in all and I got the very first system. So I took it to my father's Italian-American club, the Fiorenti Club in Belleville, New Jersey, and my uncle Sal was there saying, "No one's going to do this, what are you doing?" I go, "Uncle Sal, they've got Dean Martin and Frank Sinatra." "Oh, let me see." They started singing. It was 2:00 in the morning and myself and my cousin, Michael Gamella, we decided to leave. My father said he had it and we left.

On the way home, I go, "Michael, we have a hit on our hands." If the Italian Fiorenti Society of Belleville, New Jersey was liking to sing karaoke in 1987, then it was a hit. So then we started incorporating. We started going out to bars and restaurants; I wanted to sell them. I was not in the business of running a night of entertainment.

The first bar was a Marriott, and the guy goes, well, how much to come on Tuesday night? And before we knew what happened, we had 57 bars and restaurants and our own club, called Sing-Sing, on Solomon between Bleeker and Third, that we were running with another fellow, Mr. June Tang, and we ran that until '92-'93, where we sold off the whole company and I just ran a rehearsal space in Montclair, New Jersey, which is still a famous punk rock club called The Meat Locker, which at one point was a karaoke place plus a punk rock joint, which was really weird.

R B: And to say to some of these DJs and KJs, when we're talking about this, are still doing the DJ business.

J V: Yeah. One fellow that I started with, his name is Frank Felgaris, Frank is still doing it. Sue Fabish, who I started that company with, she did *Motherhood: The Musical*, which is a famous musical that's out and about. And Mike Gamella's DJing—my cousin Michael—he's DJing steampunk, meaning he does DJing with two gramophones at high-end weddings and affairs. He travels the world doing that. It's pretty cool.



R B: And then you were reinvesting yourself to a degree; you come across a friend of a friend who has this thing called Winamp on his computer. Tell me how that all comes together.

J V: Okay. I was in Clearwater, Florida and I was playing drums in a band. And all of a sudden I'm at this wedding and the fellow is DJing, and I go "What are you doing it with?" He says "Oh, I'm doing it with this thing called Winamp." I go, "Wow, what is Winamp?" Now, you've got to remember, this is 1997. The Internet was barely there. It was dialup. I'm like, that's really cool. And I gave this guy a little bit of my background, that I used to have an entertainment company in New Jersey and we did karaoke. He's like, did you do much with DJs? I said, yeah. He goes, well, I'm interested in putting two Winamps together... and coming out with a touchscreen for it. It'll be a lot of fun.

I said, okay. And then I started looking online and I found this fellow in Lulea, Sweden named Jorgen Hedberg. Jorgen and I hit it off. Jorgen came to the United States in Clearwater. We

went out, raised \$10 million, and started Visiosonic. And then the rest is history. We actually started the digital DJ revolution. I mean, I didn't invent it. It was Jorgen that invented—

R B: You're like the Wizard of Oz behind the thing, marketing this, taking it to the edge of being a big public corporation. Then there's September 11th, and the world changes dramatically; where do we go then?

J V: Oh, it was really interesting. It's like the world falls out on me. The bulk of PCDJ, the income, was coming from an ad model. This company, Conducent, that was running the advertising in the PCDJs, goes out of business. So I lose all 11 million users of the freeware that we were serving ads to that we're making about \$17,000 a day from.

Additionally, Jorgen quits the company with a fellow who used to be my friend; this guy, Jim, was the head of marketing, this other guy -- like four guys walk out of the company.

R B: All of a sudden everything falls apart then, and it eventually comes around, new company buys PCDJ, which is still around nowadays; not quite the business it was then, but it's still around.

J V: Yeah. Well, the interesting part was we just launched with Numark the first DJ controller. It was the DMC-1. It was silver, and then there was a gold-plated version. You probably have the gold-plated version; you were a big shot. You were one of our PCDJ distributors.

R B: ProDJ.com did a ton with it. PCDJ was all over all the Mobile Beat conferences and stuff like that. And then it just kind of faded, and you went off and did some other things.

J V: Yeah. I went off and did other things. And then when that faded off, when I sold my interest out to Digital One Media, part of my contract was no music for three years.

R B: So you did all kinds of things.

J V: So I went and did Internet marketing—what I knew well. I went out and did Internet marketing. And then I was called back to consult. The chairman of Digital One Media for PCDJ asked me to come back and consult with them, which I did. And I loved their karaoke product, because I always had this fondness because that's where I started. I started off in karaoke, so I had this fondness for karaoke.

I got to help them, consult with them, and then I got hired by JFG Capital. JFG Capital is the company that foreclosed on the rights of the company known as ChartBuster.

R B: Which we all knew as one of the biggest players out there in the CDG market that had



been created over the previous 10, 15 years. And they're going through trouble; they're bringing you in to see what they can do with things.

And catch us up to the current stuff with Digitrax, which all comes out of that. We've already talked about some of the stuff, but you had to come out with a new model for the content that ChartBuster had created.

J V: ...We wanted to bring an all-digital, iTunes-type model with a platform, and that's exactly what we did. We came out with a system that can track for the publishers how many plays, how many usages.

So on a subscription model I can take in different catalogs, use the publishing that we have and the licensing we have, that we're paying for all of these different rights—because there's several pieces in here which a lot of people don't understand.



R B: The simple version, from what you taught me, is there's the mechanical license of the literal notes; there's the tying license on the video sync of the words to the notes; and there's everybody else's little piece of the pie. So it gets rather complicated.

J V: Yeah. We have to clear song by song. So what we do is we release 10 new songs a week...Out of the 17,000 songs that we did have originally, only 5,000 were cleared. And it was a lot of work and a lot of money.

R B: Because there's no clearinghouse system for that. You had to go back to every publisher, who had to contact the writer, who said, yep, I want my song to go karaoke.

J V: Yes. We had to do that. And at the same time, you have to pay for all that. You pay advances on all this stuff.

R B: Or they don't want to talk to you.

J V: Yeah. Well, I don't blame them. I wouldn't want to talk to me, either. "Hey, I want to sell your stuff and I don't want to pay you."

R B: "You'll get a check from me after I sell a bunch of stuff."

J V: Yeah. No. So they say no, please pay us upfront, and we do. We pay for that right and we go and clear all this great music.

And that's what we have today. We have Karaoke Cloud. What we've done is we've integrated into all of the top softwares. We have a light version in Virtual DJ...

R B: Then there's the dedicated karaoke program, like PCDJ Karaoke.

J V: Correct. We're not a graphic user interface company; we're a content company. Actually we're a record label because we have to go and record all this music.

Our facilities, we take a lot of steps to make sure that the music's great. Mark Radice is our executive producer of our music. If you look up Mark Radice online you'll see this guy's played keyboards with Aerosmith. He produced albums for Donovan when he was 16. He's got two platinum records...Emmys, he's got everything. He's great. And our music sounds that good. And we crank it. It's pretty impressive. We're turning out now 40 songs a week.

We took this company from zero in a year and a half and we're turning a small profit, but at least our nose is above water, which is amazing in a down economy. I've got a great crew. We're in eastern Tennessee. Our facilities are great.

What we're offering the public and the DJ/KJ/mobile entertainer is the ability to have enough music to put on a night of entertainment and actually be able to do that at an affordable level, where we could go out and do night clubs now with our cloud.

If you're a Mac guy you have K-Jams. If you're a PC guy, you've got PCDJ's Karaoke; you've got Compuhost. You've got Jukebox Jockey, if you want to be just a rental company and just rent out something and give it to people. And then we're working with Ace and we're doing this thing called the KOD-3000, which

is Karaoke-On-Demand-3000, which is a standalone box for streaming.

R B: It's like a toaster.

J V: It's a toaster. It's great...Yeah. We'll be at CES. We'll be at NAMM. We'll be at Mobile Beat. We're doing three big trade-shows right in a row. You'll be able to come out and see us. And then of course at our Karaoke Summit we still have up online. So if people have legal questions or ideas we're going to run a lot of tracks at the Mobile Beat.

We're going to do a karaoke summit [Karaoke 4.0] at Mobile Beat, which is going to be really good for KJs, because the Karaoke Summit's a closed event to industry professionals, where Mobile Beat's going to be open to the entertainers. It's going to be very interesting.

R B: Now, you say you're out in eastern Tennessee and you've told me how it's totally different than Nashville; just like how New York City is totally different than upstate New York, like Rochester. Why eastern Tennessee? I guess that's where ChartBuster was...

J V: Well, the ChartBuster staff, they knew what they were doing. I mean, to clear a song, they had a big dedication. The staff there, I can't say enough good things about the staff of Digitrax. They're an amazing group of people. They're super-talented and very humble and everyone puts in an honest day's work there, which is great.

R B: Is there anything else, to wrap this up, that you want people to know about yourself and Digitrax and the future without giving away that next big secret?

J V: Well, give us a shot. Take a look at karaoke.

I mean, I was talking to one of the producers from the TV show *Bar Rescue*, Tony Wheeler. He's got a company called Orange Door, and they service bars and restaurants with high-end video entertainment in these boxes and so forth. But Tony was telling me karaoke's about to hit a new upsurge; it's going to hit a new swing; like Transformers. They were big back then, but now...

R B: What was big in the '80s is now going to be big again. And the technology behind it is going to drive it so much more. And with *American Idol* and all those things that are driving it—user-generated content, people having fun by themselves—it makes perfect sense.

J V: Yeah. And we're going to show some stuff at your show on how people are going to be able to use social media and video and do it in a legal way. And then we're going to have some very interesting stuff to say about the photo booth world and what we're doing with karaoke. And I'll just leave you right there. **MB**

Xpress Lane to Success

MONTREAL'S STEFAN JEZ QUICKLY GROWS HIS DJ BIZ—AND CREDITS MBLV WITH ACCELERATING HIS SUCCESS

With the Mobile Beat Las Vegas show for 2014 coming up, we're here with an interview of one of our "regulars," Stefan Jez, from Uptown Xpress Productions out of Quebec, Canada, specifically the Montreal area. This will be his fifth year coming to the Mobile Beat DJ conference in Las Vegas.

Ryan Burger: Start us out with a little bit about your business and what makes you unique in the industry.

Stefan Jez: All right...My company is Uptown Xpress Productions. We're based in Montreal, Canada, here in Quebec. I've been DJing ever since I was in high school, so back when I was a teenager I started doing small parties for my friends and house parties and all that, like most of us.

So over the years, I made my way into corporate events and then weddings, so in general, over 15 years of DJ experience and then in the last, I'd say, seven to 10 years, really focusing on weddings as our primary market...Montreal is a great market for weddings.

We've recently expanded into a very small multi-op. I've been a single op for all of these years just until about last year, where I started to branch out with two other DJs in my team, just because business is going so well and we wanted to really offer more of ourselves and our style to the Montreal area, and something I've been considering for a while.

We're really trying to make a big difference here in Montreal in terms of the quality that we deliver to our clients. A personalized approach is one of the biggest things that separates us from a lot of the other larger multi-ops in our area.

The thing with us--and our clients all love this--is that they meet with me if I'm their DJ or they meet with their DJ if it's one of my other guys at the first meeting, not after they've signed the contract and paid. Before they sign anything, they meet the person they're going to work with...How are they going to know if they like your style, if they like the way you speak, the way you do all these things? People really want to get to know you, make that personal connection... That's one of the biggest things that really sets us apart.

RB: What originally inspired you to get to the DJ shows in Vegas?

SJ: I don't know how I had NOT heard of it before five years ago. One of my very good friends, Jasper Ibe in Toronto, is like, hey, you never heard of this show? I'm like no, what? And then he showed it to me and once I started reading about it, it just sort of fell into the schedule at the perfect time. Up here in Montreal, the January/February timeframe is our worst part of the year. It's our slow time; it's cold winter here. So I'm like, you know what? Let's give it a shot.

I looked into it. I saw all the videos from all my other



Facebook friends, so many of them before I even went to Mobile Beat...And after that first year it was amazing. What everyone says about going to the show really is true. You learn so much, not only from the seminars and the classes, but it's all the networking that you get to do in the hallways and after, and you're eating and partying with your friends.

But you're talking DJ for five days straight, pretty much. You're all trading secrets and who knows what, and it's truly amazing. Really from that first year--I think probably the first day--I knew I was going to come back the next year. And then the next year was even better than the first year when I went.

...People are ultra-friendly. Everyone has a story to tell. So even if you don't know anybody, you just follow the crowds

and someone will say, hey, come with us, we're going here, or whatever. You'll make friends very fast.

The second year, so then you have your bunch of friends, so you're waiting to expect people and this and that, so of course it makes it that much more fun. And again, the learning continues. You get more ideas. You go back home after the show and then you're in the thick of it with your work and all the weddings and whatnot, and then you incorporate the things you learn.

You encounter new problems, then you talk about those new problems either online with your friends, or over a beer at Mobile Beat. You're going to talk about some things that happened and you're going to get solutions. You're going to get different options. You're going to get different perspectives on a lot of things and tips and tricks and all kinds of things.

So really, going to Mobile Beat, those first two years from then I just got so inspired, got so many ideas, helped me grow my business that much faster. And I don't think it's a coincidence that within probably the last five years we've probably almost doubled our business, and it's probably



related in part going to Mobile Beat and learning so much and getting feedback and input from so many people and getting inspired to do better and to see.

For example, you have friends--hey, you guys have a multi-op; how did you do that? How did you switch? How did you handle that? What did you guys do? So I talked to a lot of people about things like that--ideas on what to change, how to expand...you get answers really fast, and obviously that helps you grow your business.

R B: Who have been some of your favorite people that you've learned the most from?

S J: Absolutely. I think Mikey Mike, which a lot of guys probably know from YouTube--Mikey Mike is a really great guy...We already connected even before our first Mobile Beat, through YouTube...

Jay Brennan also, from Pioneer, he's an amazing guy; has such great knowledge, gives you really good, true feedback

on what you're doing and someone just really great to talk to.

Jasper Ibe from Toronto, very good friend of mine. Him, too, great feedback. He's Canadian, too, so he--it's a little bit different the way we do things in Canada...So having a Canadian perspective obviously helps, too.

R B: So I guess you have built a reputation for yourself as a guy that shares a lot of information. You've done a lot of stuff through YouTube and stuff like that. How has that helped your business?

S J: It's not only helped my business; it's helped make connections with people. It's helped make friends. It's helped to show my personality to anyone who has clients who find you through YouTube.

Several years ago I was on YouTube and looking for something DJ-related and I saw these videos. I was like, hey, that's a great idea, I have an idea about that, too. And then I made a video, got some really great comments, and then it just snowballed.

...There's nothing wrong with sharing your information. You're only going to help somebody. You don't need to be afraid of somebody stealing your ideas, because most likely they're not going to be next door watching it; they're going to be in another city or another country or who knows where. And even if they are, they're not you.

I'm inspired by a lot of companies around here, too. But everyone does something a little bit different...

By having all these videos online, clients go and they search all kinds of things on YouTube and they find you, and then they get to see that you're a real person. They get to see your personality, that you like sharing information, and so forth. A bride or a groom who's really going to do their homework, they're probably going to watch one or two of those videos and they get to know you a little bit before they've even met you.

And then of course, we do our gig logs and our videos, which that definitely helps our business because clients can see us in action before they even call us. They can see what we do, what our setups look like, what our parties look like. So just doing that has been a huge boost for business.

R B: I'm on your YouTube page right now...it looks like you do a gig log of five to eight minutes on pretty much every wedding you do.

S J: That's right...we have the camera on a tripod or we have one of our assistants take the camera for a few minutes throughout the night here and there and we put the footage together...And the whole point of trying to get one for every venue we do is because brides and grooms nowadays, they are searching or googling or YouTubing their venue name. And if you did a video from that venue, guess what? A lot of the time my video shows up before the venue itself because I tag "gig log" or "wedding."

...we try to capture the setup, people having fun, some of the emceeing, and the games that we play, because clients want to see what you do...When they ask, hey, can we see you in action? Well, yeah, no problem. We have over 100 videos online; what would you like to see?

R B: On the audio side of things, what are your favorite tools? Are you standardizing what your crews use?

S J: On our audio, QSC--I'm a huge fan. When I went to Mobile Beat the first year, I think QSC had just launched their K Series. It just happened to be at the same time when I wanted to convert from my old school JBL J2's...and I said, okay, I'm going to wait until Mobile Beat so I can see these things, ask the questions, and hear them. After I heard them in QSC's booth, when I got home I bought them I think the next week.

Another prime example of why going to the show is so amazing, because you get to really see almost every brand under the rainbow, firsthand.

R B: From your website it looks like you're using a little bit of Denon, a little bit of Pioneer, and a little bit of Virtual DJ I see on the laptops?

S J: That's right. Our main rigs are Pioneer CDJs. We have the 2000s and the 900s. We use Virtual DJ mainly for our cocktail and dinner parts. Also, depending on who the DJ is, either Serato, or I personally have really gotten into Pioneer's rekordbox software. With the 2000s, rekordbox is just amazing to use. I use that once it comes time to party time and we're really mixing quickly and all that stuff. We also have some Pioneer MIDI controllers and we also use a little bit of Denon, too. But we're pretty big on Pioneer.

R B: What are some issues that Canadian DJs experience that are different than U.S. DJs? I imagine in your part of the country it's a little bit of French versus English; I assume you're bilingual yourself...

S J: Exactly. Yeah. I speak English and French. So in Montreal, I'd say about half of our weddings are going to be bilingual, where they want you to speak in both languages because some families are French, some are English, some are both. So definitely in Montreal, bilingualism is very important. There are a lot of weddings that we still do all in English; there are a lot of weddings that we do only in French as well.

But the biggest difference, in terms of the stories I've heard from our DJ friends is that, especially in Montreal, our weddings go for a lot longer than in the States...A typical wedding will go like this: perhaps 4:00 was the ceremony, which goes for a half hour; 5:00 is cocktails, for an hour or 90 minutes. Let's say 6:00 you're doing your grand introductions; everyone walks in the door and all that stuff. Dinner typically lasts about two to two and a half hours...So now you're looking around 9:00, 9:30, maybe 10:00 when the real dancing starts...And you dance until 1:00. 1:00 is very normal; 2:00, pretty standard. A real good wedding will go until 2:30 or 3:00 with the right crowd and the right energy. Add the set-up time and we're easily doing about 12- to 15-hour days for our weddings here.

When I talk to my friends in the States over a beer at Mobile Beat, they're telling me they're home at midnight--when we're just getting the party started!

R B: How are rates doing up there? Give me the U.S. equivalent. I guess our dollars are almost the same nowadays anyway.

S J: In Montreal, a very average range for a good quality

DJ with your standard two-moving head setup, nothing crazy, about 150 people or so...anywhere from the \$1500 to \$2500 is the starting point, and even that's a very wide range and it's hard to pinpoint. But that's your ballpark starting window, on average...And on average, when people add on ceremony and then they add on more lighting and they add on when you have a 2-man show, a DJ and an MC, you can easily up to \$2500, \$3500 for a wedding like that where you're really doing a lot more work now. So of course it always depends on what's involved.

R B: Is there anything else that you want the readers and listeners to know about you?

S J: I love to answer questions. If you email me or you send me questions, I'll answer them. Sharing really is a great



part of learning and making friends. Find us on Facebook and Twitter and Instagram, on every single social media platform. I pretty much cover it.

And once again, my advice to everyone if you're trying to grow your DJ business, keep it personal. Talk to your brides and grooms, have them meet the person you're working with. Be honest with them. Show them your work, show them real pictures from your event, real video from your events, past videos from your events. Because they want to know what you can offer. And be honest with them. That's really all I can say.

Visit our website, Uptown Xpress.com, and of course, "Xpress" is with an X, no E. That's it.

R B: Very cool. Stefan Jez from Uptown Xpress, Montreal, Quebec, Canada. We'll see you in Vegas. **MB**

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The Niche DJ: Turning Passion Into Profit

TWO UNIQUE WAYS TO EXERCISE DJ CREATIVITY

by Stu Chisholm

The main goal of my book, “The Complete Disc Jockey,” was to highlight all of the different opportunities for DJs that lie beyond weddings. I did this because I learned, while interviewing DJs for another article, that an alarming number of entertainers were taking jobs outside of the industry due to the economic impact on weddings.

Given the basic skill set that a wedding DJ already has, I listed

hadn’t done such an event before, nor was I a dancer myself, so I spent an afternoon with one of the organizers, also an accomplished dancer, and became familiar with which songs went with which dances. When a rumba or tango was needed, I had to know which selection would fill the bill. It was quite an education!

I took the time to tag all of the songs in my music database with the dance they were best suited for. Being a former drummer, I could also spot other songs that fit certain styles because of their similar time signatures and rhythms.

Ballroom dancers, like those on *Dancing With The Stars*,



those additional talents a DJ needed to add take to break into different areas of the DJ universe. All in all there were about a dozen jobs for a DJ that doesn’t involve ring bearers and flower girls. Since my book was published, mostly due to your input, that list just keeps on growing! Today, I want to talk about two “niche” jobs: ballroom dance and conventions.

THE BALLROOM BECKONS

Some years ago, a local ballroom dance group called me to DJ for one of their dances. It wasn’t a formal competition, but more of a showcase for the dancers as well as a nice recruitment tool for potential new members who would be watching and participating. I



*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu’s guide to the profession, **The Complete DJ**, is available from ProDJ Publishing.*

like to include a lot of newer pop music along with the classics. And then there are the dances that need that “something extra”: music made specifically for the ballroom, which is how I was introduced to groups like the Atomic Fireballs and the Mighty Meaty Swing Kings. The instructors pointed me toward “the good stuff” back then, and today there are all sorts of online forums where all aspects of ballroom are discussed.

At ballroom events, the DJ is most often in the background. A music play list is prepared in advance, but a good DJ will always be ready if an instructor says, “Give me a tango” or “I need a mid-tempo Cha Cha Cha!” For competitions or exhi-

bitions, you may also be charged with the announcing duties. You'll need to familiarize yourself with the names of the dancers and check, and double-check, the order they'll be taking the floor. With a bit of learning and preparation, ballroom is a niche that any DJ can fill. If dancing is in your blood, it can become a passion! It also has the added perk of being great exercise.

TAKE A WALK ON THE GEEK SIDE

Last month in my online sister column, I wrote about another niche: conventions. No, I'm not referring to the trade shows and expos that normally spring to a DJ's mind, like the upcoming MBLV18, but the growing number of specialty conventions based on a wide variety of interests. Among them are Cosplay (short for "Costume Play"), which is based largely on Japanese anime, Furies Fandom, where people dress up in various animal guises for fun and frolic, and of course the better known fandom conventions centered around science-fiction (notoriously *Star Trek* and *Star Wars*). They aren't limited to these things, however and can encompass everything from fans of the Linux operating system (hence the convention "Penguicon," named after its mascot) to Harry Potter. All of these conventions have one thing in common: they have at least one dance.

A word of warning from the get-go: a lot of the smaller conventions are notoriously cash-strapped, so you'll have a ways to go to plead your case for your standard rates! You may have to entertain offering a substantial discount. Even offering a free dance could end up being an impressive audition putting you in line for years of contracted events. Con planners remember favors and quality service. The person in charge of planning the convention is referred to as the "con chair."

WHAT IS YOUR PASSION?

These communities tend to be quite insular, so it helps to have an interest in the type of convention you're offering your services to. You may find yourself competing with volunteer "DJs" from said communities, so your best advantage is your professional status and skills that go along with it. That said, conventions offer a creative DJ opportunities found nowhere else. Last summer's Penguicon in Michigan, for instance, offered instruction in how to dance "The Time Warp" from the *Rocky Horror Picture Show*, complete with a convincing Tim Curry stand-in. *Dr. Who* fans are sure to appreciate a DJ who drops "Doctorin' The Tardis" by the Timelords into the mix, and naturally *Star Trek* fans will catch the insider's "tip of the hat" should the DJ drop Roy Orbison's "Ooby Dooby" into an oldies set, since that was (or will be?) the favorite song of Dr. Zephram Cochrane from *Star Trek: First Contact*. As you may be starting to see, a little research can go a long way! (And yes, I'm a huge, huge nerd!) By visiting fan forums, watching fan videos on YouTube and incorporating elements of fandom in your sets, your dances will rise above the run-of-the-mill that so often dominates the musical fare at conventions.

Just like any group of revelers, con attendees want to party, too! The same free spirit sensibility that allows grown people dress up as characters and role play means that congoers are also good audiences for new dance, trance and techno-style



selections. Unlike the clubs, though, it's a rare night when they don't want frequent breaks for other styles. When prepping for the gig, ask the planners about local favorites. Like any family or tight-knit social group, there is always that activity, song or set of songs that are expected each and every time. One of the parties I do repeatedly isn't happy unless they hear "The Hamsterdance" at least once.

Lastly, any extra effort also goes a long way. Dressing as a character, using creative lighting effects and finding or creating special mixes are good examples. I once saw a fairly convincing *Stargate* a DJ made that

used an H2O effect shining on a wall just behind a pretty convincing ring-shaped mockup. Situated at the entrance, a strip curtain and a touch of fog made it look as if everyone entering the room came through the *Stargate*. Later on, I recall a clever dance mix of the "Still Alive" song from the *Portal* game that filled the floor.

The bottom line here is that you may already have an interest or be part of a group that could lead to some exciting, often overlooked DJ opportunities. And if you're not already involved, a little bit of research, preparation and imagination could open some unexpected doors... or gates! Until next time, safe spinnin'. **MB**



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DJ Toolbox is where entertainers share the tools that help them achieve success—tools of all kinds. If you want to share yours, please send us descriptions of your tools, how you use them, and why they are essential equipment for your business. (Send to rb@mobilebeat.com.)

JAKE FELDMAN

BCP LIVE INC. DES MOINES, IOWA

Office - It's the number one sales tool we possess (our closing rate is 95% if they come to our office). It showcases professionalism and everything we have accomplished over 27 successful years in business. It's a comfortable, clean, and quiet place to meet with clients and run our business.

iPhone/iPad/iMac - They are the number one devices in the world because they work. They allow me to be in contact and adequately lead from anywhere in the country—whether I'm in the office and crews are out at events, or I'm on the road and need to submit payroll.

Intuit Quickbooks / Full Service Payroll - They keep the office organized. From sending out invoices to generating payroll, it's all web-based, so I can access it and generate checks from anywhere.

Chevy 2500HD Duramax Diesel Crew Cab "Trigger" - One of the best investments ever, but it isn't cheap. From gear to crew, I can haul, tow, or pull pretty much anything. It can handle any condition safely and get me where I need to be. Elvis had a plane that helped him "take care of business in a flash"—this is



the closest I can come to that in my tax bracket and make sure business is taken care of.

Gig Bag - Essential for a great event or even a day on the road. It includes: VModa Crossfade LP headphones, Shure In-Ear Monitors, Line-6 V-70 Mic Capsule, Batteries, Gum, Cologne, Music Hard Drives, Change of Socks and Underwear, Dave Ramsey EntreLeadership binder with all essential papers.

MICHAEL MAXFIELD

MAGICAL NIGHTS' ENTERTAINMENT AURORA, INDIANA

Knowledge - NEVER think that you are too good to learn something new and even if it comes from someone that has been doing it for less time than yourself. Learn from as many different sources as possible and about all different aspects of entertaining and running a business, from the business end to performance, to give your clients the best value possible.

Portfolio - This can be a leather-bound (quality) binder, digital portfolio presentation (spend some time on it), or a combination of both. Include some written or video testimonials, pictures, awards, certificates from professional organizations, and letters of recommendation from other professionals. Think about items that show the value and benefit of the service a potential client will receive.

Music - I use a variety of tools to help me remember and find what I need. PrimeCuts from TM Studios includes Top 30 music lists with their music service, and I find Billboard.com useful as well for keeping up on current music trends. I also have an Excel spreadsheet compiled that is an ongoing, ever-changing list of sure-fire hit songs from various decades, genres, and occasions, to help in a pinch.

Collectorz.com - This website has music database software that I find invaluable to my music collection. It allows me to quickly search and locate songs in my collection in many different ways while at events, and gives me statistics in relation to my collection. They also have apps for Android and other systems that allow me to search my music on the go.

Practice - I practice, rehearse and rehearse again. Then, after I think I have everything down, I rehearse again!

Promptware Plus - An app by Listec that can be found in the Google Play store on Android devices, which I find useful for creating a functional teleprompter for timelines and scripts. Hard (paper) copies are always good to have as backup!

Backup Plan! - Backup gear should be a must but think about other things that could go wrong as well, and try to have a contingency plan in place in the event whatever takes a turn for the worse. For example, do you have a spare tire, jack, and tools for your vehicle and trailer?

STEFAN JEZ

UPTOWN XPRESS PRODUCTIONS MONTREAL, QUEBEC, CANADA

Google Tools - Google offers you many more free tools other than Gmail! I use the Google Calendar to keep track of our client meetings, events and to coordinate with our DJs. You can share

your calendar, have your DJs shared calendars with you and more. I also use Google Docs to keep documents in the cloud; notes for events and training materials can be shared with my team. And for video conferencing with clients or between multiple people, Google Hangout is amazing—totally leaves Skype in the dust!

CalenGoo - It's a app for your iPhone or iPad, because I love Google Calendar so much, I purchased this app since it mimics the way Google Calendar looks online. So whether I am on a computer or my iPad or iPhone, I can always see and use my calendar the exact same way!

Shazam - I love this app. I use it not only to find out a name of song I don't know, but I also use it as a reminder system. If I hear a song I haven't thought about in a while, or think would fit great in a set, I Shazam it and check back when I have time.

iPad - I use the iPad for so many things. For backup, I always copy all our "special" songs for a wedding onto the iPad, along with a ton of music, and control it with the DJay app. For schedule and notes, at an event I use the iPad to view our reception schedule and take notes. For pictures/videos, I keep promotional pictures and videos on the iPad, along with our brochures, to show potential clients anywhere I am.

Cushion Mat - In Montreal, weddings will typically last about 7-8 hours—that is a lot of standing! I put a cushion mat on the floor behind the DJ booth to stand on. This little piece of foam makes a huge difference in reducing, back, knee and ankle pain.

MARC TAYLOR

SHELLIMARK ENTERTAINMENT NORTHERN UTAH

I find that it's almost impossible to single out any particular item or service that I can't live without for the success of my business, everything I use has a need and a purpose. But as I look back over the 28 years I've been in DJing, I can identify a few things that have changed the way I serve my clients for the better.

Promo Only - I got introduced to this great company in 1996 and found that they were an amazing source of music. In 2002 when I had a suitcase of CDs get lost, they actually sent me a year of back issues to restart my library. Their current POOL service is, in my opinion, the best music delivery system I've seen. While the switch from CD to MP3 might be considered a big deal, in my opinion, the format of the music is irrelevant to having the right music, and I've always had the right music when I needed it by using the services available from Promo Only.

DJ Manager - While this is not necessarily the most "state-of-the-art" software on the market, it's an amazingly powerful past, current, and potential client communication and management tool. I use it daily to send "Happy Birthday" or "Happy Anniversary" messages to anyone that has visited one of my websites or events and requested this service, as well as send out contracts and music planners to my clients.

Smartphone - I won't get into the Android/iOS/Blackberry debate; I've had them all and each has their own merits. What makes the difference is the way that I can now have all the information I need in the palm of my hand, for pretty much anything my client may need at a planning session or at the event. It's amazing to think back to the days when organizing was done in paper-based Day Planners, *Rolling Stone* and *Billboard* magazines and calling radio station MDs was the best way to get music

information, and a folding map was the best way to get directions to a venue that I hadn't played before. While this is not the place to discuss the many apps available to those of us in the DJ sphere, it's the use of the apps on the device that makes it so invaluable.

EchoSign - This free online service by Adobe has made getting client signatures so much easier. Like many of my fellow DJs, a good number of clients sign a contract before actually meeting, and this makes it so they don't have to print and scan or snail-mail a document.

Trailer - While this may seem like a "no-brainer" to all of us, I remember squeezing my speakers into the front and back seats of my car. Being able to keep my DJ gear in one place, protected from the elements, and parked in my garage is a big deal. The added advantage of a rolling advertisement has actually produced several calls and bookings over the years.

Virtual DJ - This software totally changed the way that I DJ. Over the years I've tried all PC-based DJ software on the market and still find that Virtual DJ has been the most feature rich and affordable product I've used. Adding the American DJ VMS controller has made it even more useful to run, but without the software the controller wouldn't be any use. **MB**





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Blizzard Lighting Illumintes Spike TV's Bar Rescue

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Blizzard Lighting is excited to share the news that three of their products were used in the latest episode of Spike TV's *Bar Rescue*, Season 3, Episode 29: "Brawlin' Babes," which is scheduled for first airing on Sunday December 8, 2013. Products that were used in the show include their brand new Torrent Xray™ LED moving head fixtures, PixelStorm 240™ LED wash fixtures, and Eclipse DMX™ lighting control software.

Bar Rescue is an American reality series that premiered on Spike TV in July, 2011. It stars Jon Taffer (a long-time food and beverage industry consultant specializing in nightclubs and pubs), who offers his professional expertise—at no charge—to desperately failing bars in order to save them from closing.

In the episode, a visit to a Missouri sports bar has Jon trying to unite the timid owner and the belligerent bartenders in a common cause. The full episode of "Bar Rescue: Brawlin' Babes

" will be posted indefinitely 30 days after the original premiere.

Descriptions of Blizzard Lighting products used in the show:

The Torrent Xray™: 5 pixel moving head fixture that features 5x CREE® XLamp MC-E 4-in-1 10W RGBW LEDs with amazing beam color splitting effects and an incredibly sharp 2 degree beam angle. Retail: \$ 1,499.99.

PixelStorm 240™: 1-meter color/pixel bar fitted with 240 ultra-bright R/G/B 10mm LEDs (96 Red, 72 Green, and 72 Blue). It's a powerful wash fixture with an impressive selection of eye-catching pixel effects. Retail: \$ 279.99.

Eclipse DMX™: Easy to use, touch screen compatible lighting control software specifically designed for club, lounge and DJ markets. Runs on Windows 2000, XP, Vista, or Windows 7/8 (32bit or 64bit). Retail: \$499.99.

(All are backed, of course, by Blizzard's 2-year warranty.) **MB**

www.blizzardlighting.com



Speaker-Hefting Beast Gets Closer to Perfection

4TH-GEN FRANKENSTAND SOLIDIFIES STELLAR DESIGN

By Jake Feldman

Anyone who has used Frankenstands over the past 8 years or so will tell you that they are fantastic. In the first couple of models (I have now experienced all four generations), there were a couple of quirks that were addressed, but from the start the Frankenstand was a great idea, one that has made my life and the lives of many other DJs a bit easier.

HOW DOES IT WORK?

My new employees always ask me that question. Many come from other multi-ops, where putting up speakers on stands really is not a pleasant experience due to a few things—but mainly the weight of the speaker. To answer the question, I tell them the truth: magic.

In all actuality, however, the stands work by gas-shocks that act as a spring for your speakers when going up or going down. The fancy technical term for this is "neutral buoyancy." So, it really is science; however to the guys that work with me, it certainly is magic.

MY TRIAL

This generation includes the sturdiest-yet construction—which is great when you have employees like mine. From the tubes used to construct the stand all the way to the redesigned knobs that control the "EZ Up and EZ down" gas spring inside—this version just feels more solid.

As I use generally QSC powered speakers, so I opted for the F2s, as they are meant for 50 to 80-lb. speakers (the F1s are meant for 30 to 50-lb. speakers). For my speakers (HPR 12s and K12s), the F2's functionality was exactly what we've come to expect from the Frankenstand Name—great. Truly easy up and easy down, every time.

Also, as far as durability, these stands seem ready for just about anything. With winter upon us here in the Midwest and much of America—that means sub-zero temperatures. With that, you can bet that on some equipment, non-solid metal and plastic will surely snap off in the extremely cold. With these units, I don't believe that will be a worry.

One nice bonus to the line was the edition of the uber-sturdy stand tote bag as an added option when purchasing Frankenstands. It can hold up to three stands and a light extension comfortably. The bag makes life much more easier—especially on those crazy long load-ins.

MY TAKE

The 4th generation of Frankenstands has achieved what each of the previous lines was striving for—complete sturdiness. They feel more solid, which in turn means they'll last longer under the constant wear and tear of loading in and out. **MB**

www.frankenstand.com



Show You Care: Ban Complacency

CARING IS KEY TO ENTERTAINING SENIORS IN ASSISTED LIVING

By Jim Papa

Imagine you are a senior citizen. You are in the twilight of your life. Through no fault of your own you find yourself struggling or incapable of performing everyday tasks and you need help. Your family decides that in order for you to receive proper care on a daily basis they need to move you into an assisted living facility. At first you are totally against it; after all, no one wants to lose their independence, but over time you reluctantly agree. You look for sympathy from other residents but everyone is in the same boat and no one feels sorry for you. Unfortunately I hear it all the time. "I hate this place, I wanna go home!"

ENTERTAINMENT IS THEIR OUTLET

Many seniors in this situation look forward to seeing familiar faces. When friends and family are not able to be around all of the time, the simple act of making eye contact or having a conversation with a total stranger can make them feel relevant again.

Knowing a favorite entertainer will be visiting keeps many of them upbeat and looking forward to the day. When I arrive many seniors are sitting waiting for me to perform for them. They often let me know that they got there early just because they couldn't wait for the entertainment to begin. Many seniors consider us friends or even part of their extended family. They love it when you show concern and ask them how they are feeling. Music can be many things to many people but seniors like these enjoy music because it helps bring back memories of happier times. Play a song that the seniors enjoy and you will often see smiles on their faces or even tears in their eyes. Even seniors with memory challenges like Alzheimer's or dementia suddenly change their demeanor and react positively once they hear a familiar tune.

DON'T PHONE IN THE PLAYLIST

Some DJs and entertainers go out of their way to play songs from long ago that are deeply embedded in American culture. Songs like, "Let me call you Sweetheart" or "You Are My Sunshine". These songs may be the perfect choice on occasion but playing these standards exclusively can also become monotonous for both you and your audience. There are several reasons to change what you play if you offer this type of music and you want to visit a senior facility on a regular basis.

First, the seniors generally enjoy all types of music. They are very familiar with those standards but it has been my experience that they will pay more attention and have a better time if they hear a variety of songs. Besides, many senior facilities already pipe these types of songs through-

out their building, play videos or have a jukebox that plays the same selections over and over.

Secondly, performing different play lists each time will show the staff, visitors and the residents that you can offer more as an entertainer. In fact, they may look at you as more qualified and consider you for a staff party or even a private party that they are personally planning.

Third, you will become bored to death if you visit a senior facility on a regular basis and play the same music over and over. Once you are bored, your mind will wander and it will effect your performance. Eventually the client may notice that something is off and call someone else in to give them a chance. Some entertainers really miss the boat and not only play the same set of songs but play them in the same order each time. Unless specific music is requested for a themed event or a holiday show you are making a big mistake if you don't diversify your choices. The bottom line is, if you don't provide variety and you offer them the same songs that they already hear on a regular basis, they don't need you.

Here is something else to consider: As time goes by, the seniors of The Greatest Generation (people who were alive during World War II) are quickly being replaced by seniors of the Baby Boomer generation. These younger seniors all grew up with and enjoy rock & roll and songs of the 1950s, 60s, 70s and 80s. That's why I believe it so important to incorporate all types of music during any show. Remember the seniors of today are much more active and open minded than in the past. They have listened to and enjoyed all types of music for many years. I make sure I play songs from every era and at times I include selective hits from today. The seniors may not know or be familiar with a specific song that is from today but when the younger staff reacts and has a good time, the seniors react and have a good time. Often they will tell me, "I used to dance that way"! There is one song however that is a must for almost every senior event, "God Bless America." I usually play it to end the show.

So the next time you perform at a senior facility, remember to diversify and play songs that everyone enjoys. Don't get caught up in the same old routine. After the event is over, many people will thank you for your efforts, ask you when you are coming back, and chances are, you won't hear "I hate this place, I wanna go home!" **MB**



A born performer, Jim Papa has been singing since age eight, and in 1996, began Magical Music Entertainment, a karaoke/DJ entertainment business based on Long Island. In 2001 he decided to live out his dream and made Magical Music a full time venture. Since then he has entertained at hundreds of weddings, private parties, fund raisers and more. Today he sings and entertains at over two hundred events a year and has become one of the area's most requested entertainers.

Quality vs. Quantity

IT'S UP TO YOU TO CREATE THE RIGHT CONDITIONS FOR REAL GROWTH

By Big Daddy Walker

As a new multi-op or existing multi-op owner you have to decide if will we offer a product that will attract our clients based on our quality and reputation at a premium that allows us to spend more time growing our business; or a quantity product that will attract a client based solely on our advertised price, and in the end provides us with multiple headaches, and eats away at valuable time fixing problems instead of growing our business.

There are many arguments for the benefits of both depending on which side of the aisle you are on. I can only share with you how quality helped my business grow, early on, in small increments; and also how investing wisely in quality equipment, investing more time in my team members, and striving for quality has helped not only our bottom line but it has established our company as a top wedding vendor. A quality product means I enjoy NOT spending Monday morning handling complaints from angry clients about equipment malfunctions or employee issues.

As a multi-op owner we need to ask ourselves, "Am I building a brand and a company that my team members are proud to be associated with? Do you require and enforce the use of equipment that looks professional, sounds professional and is maintained consistently? Are your team members polished enough so that new team members look to them as professional and are driven to reach and surpass their level? Are you building a team that works together but yet wants to compete in a healthy way and help build the brand in your local market? If you can't answer any of these questions in the positive, it may be time you consider making changes in yourself and your organization.

IT STARTS AT THE TOP

The old adage "you get what you pay for" rings as true in the DJ industry as any other business. We have let the quality of the industry dip to a level that is embarrassing. As multi-op owners we must ensure that our foundation of quality is solid before we begin to grow the number of events that we accept. Ask yourself, how do my team members learn their music library more thoroughly? How do they learn to deal with clients face to face? How do they learn to hold themselves with etiquette and maintain a

The quality of a person's life is in direct proportion to his or her commitment to excellence, regardless of his or chosen field of endeavor. – Zig Ziglar

smooth wedding reception flow? It is *your* business and it will become your style of company as you manage it. If you accept low quality equipment, are you going to allow low-quality service levels as well? How about poor music choices? Attire? Etc? This leads to low-level prices, lower revenue and eventually a service level that ends up with you as a humorous YouTube video. (Not good for business for any of us)

Quality, on the other hand, equals happier clients and more referral business, which equals happier new clients and additional referrals. If you find yourself handling problems constantly it may be time to step back and look at your quality levels in the following areas of branding, service, equipment, training, employees and clientele. If you truly love what you do and want to be respected in your community, challenge yourself to step up your game and start with improving yourself. Then place value in quality people and keep or bring them onboard by investing in your team members so they can replicate your value proposition.

I want to make it clear that I am not saying a quality organization isn't able to provide a large quantity of events. What I am saying is when you begin to accept nothing but high level service from yourself and your other team members, and you train them on just exactly what that means, then and only then can you start to think about growth; growth that will sustain itself with quality that has been ingrained in the minds of your team members by you, the leader of your company.

Quality is a mindset that is passed from the top down and becomes a part of the fabric of an organization. When you have built a foundation with quality as the focal point of your business, THEN can you slowly begin to grow, and the right team members will thrive. Those who don't accept the quality you desire will weed themselves out of the organization.

Best Wishes, BDW. **MB**



Tracking the Trends

HOW DO SOCIAL AND CULTURAL CHANGES IMPACT YOUR BUSINESS?

By John Stiernberg

Face it. The times they are a-changing. When Bob Dylan wrote the song of the same name 50 (!) years ago, it was unlikely that he knew how relevant it would be in 2014. There have been changes in technology, the economy, the global environment, politics, health care—you name it. And let's not forget the changes in mobile entertainment. Fifty years ago, deejays were disc jockeys, most of whom were affiliated with AM radio stations.

So how does this relate to your business in 2014? It's about tracking the social and cultural trends in a pre-emptive (vs.

learned the following lesson years ago about entertainment.

When times are good, people turn to entertainment to celebrate. When times are bad, people turn to entertainment to escape from their troubles.

Focusing on mobile entertainment, here are five examples of things that have changed that are hyper-relevant today. These are trends and not "spikes" (statistician term for one-hit wonder):

1. Songs are commodities. The cash value and life span of a song has decreased in the iTunes era. People expect songs to be free or cheap.

2. Digital media is easy to find and manage. It does not take a studio engineer to create a playlist from a media library.

3. Music is both aural and visual. Where do artists break new songs? YouTube, Vevo, television, and movies.

4. Everyone is a curator. With individual songs as commodities, it's the selection of what songs to play that makes music fans share, like, and refer. This also differentiates you (as an expert) from your audience.

5. Entertainment buyers (your customers) want and pay for an experience, not just music, sound, and lights. Example: If the wedding couple or corporate sales team can't afford to fly their whole party to the Bahamas, they might create a Bahamas theme event in their hometown.

HOW DO I FOLLOW AND ANTICIPATE TRENDS?

Did any of the examples above surprise or sneak up on you? Celebrate good times, come

on! While you may love that song, the Class of 1980 looks at things differently from the Class of 2010, especially if the bride and groom are paying for their own wedding.

You need to stay on top of the social and cultural trends in addition to what's happening in music and entertainment technology. Too many people in our industry are in denial about change. Here are examples of questions to ask and find the answers to—on a continuing basis.

1. Where do my customers shop for non-entertainment items (fashion, furniture, vacations, tools, toys, mobile phones, etc.)?

2. How do those vendors promote their wares?

3. How do brands incorporate music into their promotion,



reactive) way. Now is the time to understand "what's going on" (to cite another iconic song) and use it to your business benefit. How do social and cultural trends affect how my customers make buying decisions? What do I need to pay attention to? Where can I get reliable information? This article looks at trend tracking from a practical point of view and offers three action tips to optimize results.

WHAT'S CHANGED?

Let's set the obvious stuff to the side for the moment. I'm referring to stock market crashes, global warming, terrorist attacks, health care reform, real estate values, unemployment rates, or education test scores. While these are vitally important to all of us as citizens, they have relatively little affect on our industry. I

whether it be television, radio, online, print, or in-person?

4. What media influences my customers? Has everything gone online and mobile, or is there still a role for traditional media in customers' lives?

5. What do your customers think about? Environmental issues? Health and fitness? Owning a home? Raising a family? Getting a job?

6. How do I cut through the noise and get my brand message across? (Editor's Note: Stay tuned for answers to this one in upcoming issues).

I'M NOT A SOCIOLOGIST—WHAT DO I DO?

If you don't pay attention to the trends, know that your competitors do. Some are mobile entertainers; others are live event technology vendors who target your client base. Others are indirect competitors from outside our industry. Anticipating and managing trends will give you confidence, fresh ideas, and a likely competitive advantage. Here are three action tips for getting started.

Action Tip 1. Profile your target clients. Understand who they are, how they see themselves, and how they make entertainment decisions. This takes you one step beyond MAND (money, authority, need, and desire), with focus on the desire part.

Action Tip 2. Find out where they get their information, especially as it relates to social and cultural experiences. If it means subscribing to Fader, Paste, and Fast Company in addition to Rolling Stone, Wired, and Wedding Planner, so be it.

Action Tip 3: Update and organize your product offerings before it is too late. "This is not your father's Buick" sounds too defensive, and I'm not sure that it helps sell cars. Yet, there is implied wisdom here: Today's buyer makes decisions differently and is unlikely to pay for the same thing as an earlier generation.

HERE'S THE POINT...

The mobile entertainment market in 2014 is more competitive than ever, and the times are indeed changing. That's not necessarily bad—unless you are unprepared. Pay attention to trends at the buyer level and not just music, sound, lights, and entertainment technology.

Be sure to implement the Action Tips in sequence: 1) profile your target clients, 2) understand what media influences their purchase decisions, and 3) update your business pre-emptively. Trend tracking is a critical tool for your success.

Next time we'll go deeper into customer profiling and its role in your marketing plan. In the meantime, best wishes for success in mobile entertainment in 2014! **MB**



John Stiernberg is founder and principal consultant with Stiernberg Consulting (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field, and currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com, or on LinkedIn and Facebook. Follow him at <http://twitter.com/JohnStiernberg>.

The Questions Spin...

Was a monkey once trained to be a Mobile DJ?



Who was widely acclaimed as the world's first Mobile DJ but after his death in 2011 was exposed for his criminal life?

Will the Soho section of New York City be the future site of the Mobile DJ Museum?



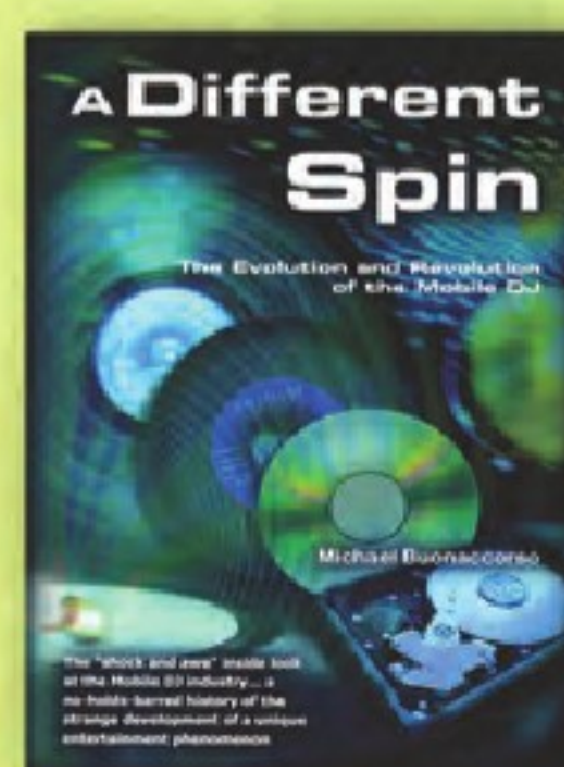
Who developed a line of DJ speakers in red, yellow, purple, and two shades of blue?

In 1997, how did the release of the motion picture *Titanic* spur a DJ craze? Or did it?



Just who was Mobile Beat's "Dr." Shock Jock" and what did he say to cause such a controversy?

What was the largest scandal ever involving Mobile Beat Magazine, and who were the players?



Find the **REAL** stories behind these questions and much more, in *A Different Spin: The DJ History Book* by Mobile Beat Co-Founder **Michael Buonaccorso**

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Go to the Show...and Make the Most of Your Dough

MAXIMIZING DEDUCTIONS FOR TRADESHOW/CONFERENCE ATTENDANCE

By Mark E. Battersby

Imagine an enjoyable—and educational—vacation, with Uncle Sam, in the form of our tax laws, picking up part of the tab. That's right, every DJ, VJ, and KJ, as well as the owners, managers and employees of a mobile entertainment business (even someone who is a shareholder/employee), can legitimately claim an income tax deduction for the expenses of attending trade shows, conventions and meetings.

Much has been said and written about the benefits of attending events such as the Mobile Beat DJ Show in Las Vegas. Largely unheralded, however, are the tax-related benefits every DJ, VJ and KJ attending can enjoy. Quite simply, Uncle Sam, in the form of our tax laws, will underwrite a portion of the costs associated with attendance at MBLV18, or any trade show, convention or meeting.

CONVENTIONS ARE BROADENING -- AND DEDUCTIBLE

Thanks to our tax laws, the government will pick up the tab for a sizable portion of your expenses while attending meetings, trade shows or conventions -- if you follow the rules. Generally, all that is required in order to qualify for convention-related tax deductions is that you be able to show, if asked, that attendance at the trade show, meeting, convention or other event benefited your mobile entertainment business.

A major downside to the convention expense deduction is that it is not available for the expenses of attending a convention or meeting related to investments or other income-producing property. On the plus side, the Internal Revenue Service recently updated the rules for deducting the expenses incurred while traveling on business, including convention and show attendance.

The tax rules clearly state that all travel expenses are tax deductible if the trip to the meeting or convention was entirely business related. If you extended your stay for a vacation, made a non-business side trip or had other non-business activities, as long as the trip is "primarily" for business purposes, you may still deduct your business-related travel expenses.

ENTERTAINMENT ESSENTIALS

Although the cost of meals and lodging while away from home for business travel or attending meetings, conventions and trade shows is deductible, at least so long as they are not "lavish or extravagant under the circumstances," the deduction for meals is limited to 50% of the total expenses. Just as with "entertainment expenses," food and beverage costs incurred in the course of travel away from home, any deduction is limited to 50% of such expenses.

The 50-percent rule is applied only after determining the amount of the otherwise allowable deductions. For instance, the portion of a convention-related meal that is "lavish and extravagant" must first be subtracted from the meal cost before the 50% reduction is applied.

Related expenses such as taxes and tips in the case of meals, and other charges and room rental and parking fees in the case of "entertainment" expenses, must be included in the total expense before applying the 50%. Naturally, allowable deductions for transportation costs and other convention- or trade show-related expenses are not reduced.

Mark E. Battersby is a freelance writer based in the Philadelphia area. His features, columns and reports have appeared in leading trade magazines and professional journals since the early 1980s. When not actually writing, Mark spends most of his time digging for exciting tax and financial strategies to write about.

BRINGING COMPANY

If traveling with family members, only the expenses of the attendee are actually deductible. Fortunately, there are special rules if a spouse or other family member works for the business.

Should any attendee's spouse, family members or others accompany them to meeting, trade show or convention, either the attendee or his or her mobile entertainment business can deduct their travel expenses; but only if that individual:

- (1) is a bona fide employee of the business;
- (2) has a bona fide business purpose for the trip; and
- (3) would otherwise be allowed to deduct the convention expenses.

In order for a bona fide business purpose to exist, a mobile entertainer must prove a real business purpose for the accompanying individual's presence. "Incidental services" such as typing notes or assisting in entertaining are no longer enough.

Keep in mind that airlines often offer discounts for accompanying family members, and a hotel room is generally the same price regardless of the number of people in the room.

Consider a DJ, Michael, who, along with his wife Mary, drives to Chicago to attend a convention. Because Mary is not an employee of Michael's mobile entertainment business (even if her presence serves a bona fide purpose), her expenses will not be tax deductible.

Michael pays \$115 per night for a double room. A single room costs \$90 per night. He can deduct the total cost of driving his car to and from Chicago, but only \$90 per night for his hotel room. If he uses public transportation, he can deduct only his fare.

PER DAY, PER DIEM

As an alternative to the actual cost method, both self-employed mobile entertainers and employees can deduct

a standard amount, a so-called "per diem allowance" for their daily meals and incidental expenses while attending a convention.

Although every attendee must substantiate the amount, time, place and business purpose of expenses paid or incurred when traveling away from home on business, they have the option of keeping the actual records or using the IRS-provided allowance. The per diem allowance can be used to substantiate the "amount" of convention expenses for lodging, meals and incidental expenses.

While the per diem allowance eliminates the need for substantiating actual costs, records must be maintained proving the time, place and business purpose of any travel or convention attendance. Unfortunately, if an employer is related to an attendee or is an incorporated mobile entertainment business in which the DJ is more than a 10 percent principal, the

business and places where meals are taken is no longer included in incidental expenses. Those mobile entertainers using per-diem rates may separately deduct or be reimbursed for the cost of transportation or mailing.

Those same tax rules also contain a separate per-diem rate for only incidental expenses, exclusive of meals, a deduction that remains unchanged at \$5 per day for any locality of travel.

BACKING UP THE CONVENTION EXPENSE DEDUCTIONS

As the IRS points out, the use of a per diem substantiation method is not mandatory; any DJ, VJ or KJ may substitute actual allowable expenses. Of course, in order to claim any tax deductions, every mobile entertainer must be able to prove that the expenses were actually paid or incurred. In fact, the following expenses, which have been deemed by the IRS as particu-

sufficient corroborative evidence) the time, place and business purpose of the convention-related travel.

Documentary evidence (such as receipts or paid bills) is not generally required for expenses that are less than \$75. However, documentary evidence is required for lodging expenses.

WRITING OFF EDUCATION, FUN AND BUSINESS

Imagine business benefits, education and enjoyment, all wrapped up in one trip. In reality, the agenda of the convention does not have to deal specifically with the mobile entertainment business; it is enough that you reasonably can be expected to gain some business benefit from attending the event.

Best of all, thanks to our new tax rules, Uncle Sam will pick up a part of the cost for every mobile entertainer (even shareholder/employees) attending those



standard meal allowance can't be used.

Under the optional, simplified high-low method in effect for travel after October 1, 2013, the maximum per diem allowance is \$251, with a per diem allowance of \$170 for lodging and \$52 for Meals and Incidental Expenses (M&IE).

The per diem rate for meals and incidental expenses includes tips given to porters, baggage carriers, bellhops, hotel maids (the "incidental" expenses); so the actual out-of-pocket amounts for these incidentals are not deductible if the per diem allowance is claimed. On the first and last day of a business trip you can only claim 75% of the per diem amount, unless you can show that your departure was before breakfast on the first day and that you returned after dinner on the last day.

Under the IRS's new definition, transportation between places of lodging or

larly susceptible to abuse, must generally be substantiated with adequate records or sufficient corroborating evidence: expenses with respect to travel away from home (including meals and lodging), entertainment expenses, and business gifts. Such documentation should be available if -- or perhaps when -- the IRS requests it.

As most mobile entertainers are already aware, the expenses incurred while away from home on business, even those related to attending a trade show or convention, are a legitimate tax deduction -- either the actual amounts spent or the standard per diem rate accepted by the government. Remember, however, although the actual amount of the deduction can be taken from tables published by the IRS, it remains necessary to prove (through adequate records or

shows, meetings and conventions. The fact that an employee uses vacation time or leave time, or that attendance at the convention is voluntary, will not necessarily negate the deduction.

Obviously, in order to reap the full benefits of convention-related expense deductions, not too mention, successfully navigate the complex rules for all kinds of deductions, professional assistance is strongly recommended. **MB**

Business Buying Prep

Dear Dave,

I have an opportunity to buy a small business. What should I look for and what things should I check on before I make my decision?

- Al

Dear Al,

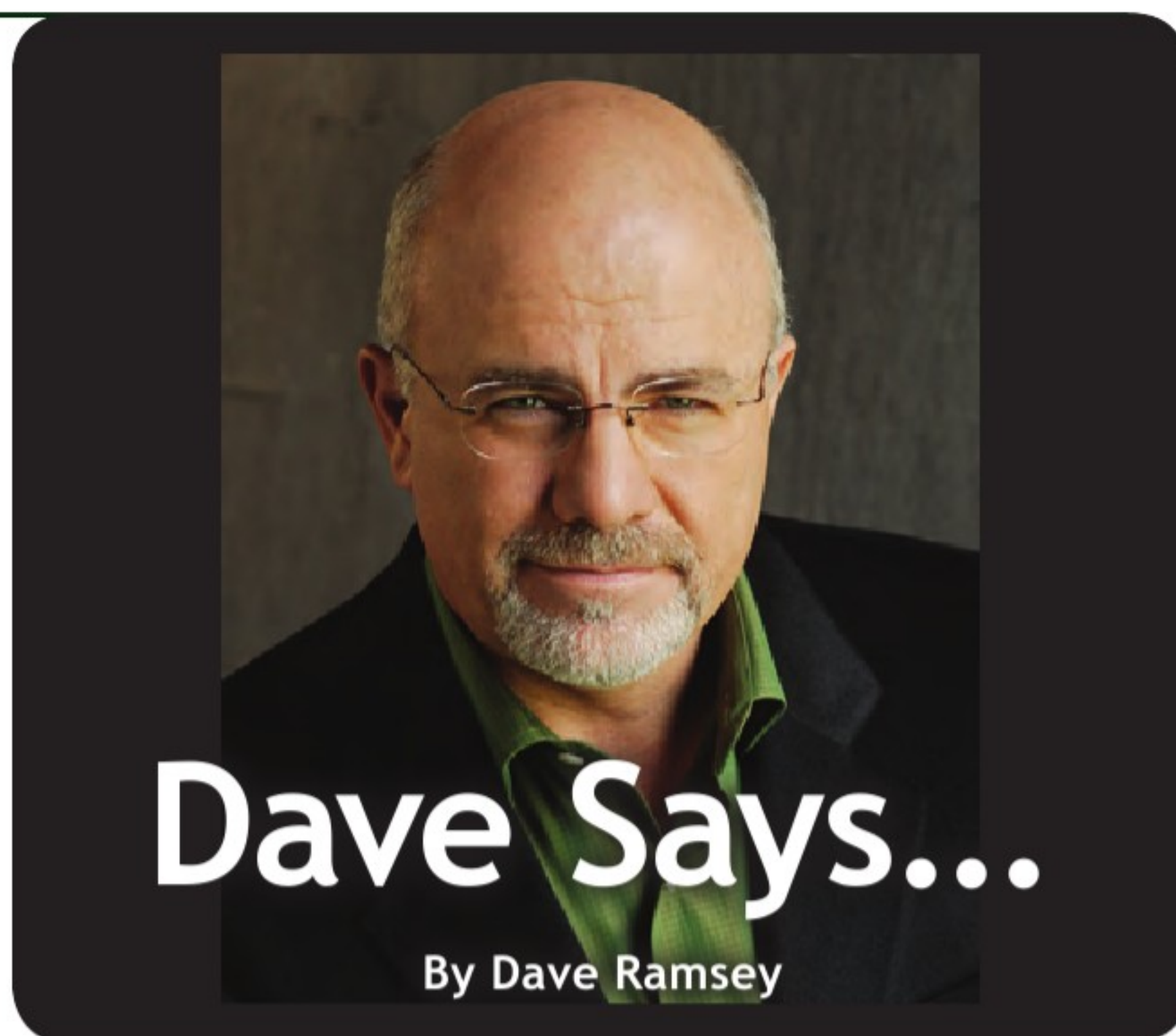
The first thing you have to be absolutely certain of is that you're going to wake up every morning and be excited you get to go to work again. Business owners must be passionate about their line of work because they're going to be involved in each aspect of it every single day. Your vocation needs to be a vacation. Otherwise, it becomes a constant grind, and when that happens you're in trouble.

As far as buying a business is concerned, you'll want to take your time and really dig into things. In many ways, a business is only worth the income it creates, and just because it has a great location doesn't mean you'll make money. Who cares if they have a great name in the community if the business doesn't generate an income? The same thing goes for having a brand everyone knows. If they're not monetizing it, who cares? It all comes down to the net profit of the business.

Sometimes people buy businesses on multiples of gross sales before expenses. You may know enough about that particular business to understand that you run it for a certain number of percentage points of the gross. In that case, you'll know what your profit will be. But most of the time when buying a small business, especially if you're a rookie, you need to concentrate on gross revenue, expense details and the profit generated as a result.

Once you've done that, you'll want to ask what you will make on your money. If you're going to take on the risk of a small business, you want to be able to make at least 20 percent on it. In other words, if you buy a business for \$100,000, it needs to make at least \$20,000 a year.

The least it's worth is called book value. Once you own the business, if you collected all the receivables, sold off all the equipment and inventory then closed the business, what would you have in your pocket? That's the book value. If the current owner has \$40,000



in inventory, \$30,000 worth of equipment and \$30,000 in receivables, the book value would be \$100,000 just if you close it. Those are your floor and ceiling values. Somewhere in between you'll find a fair price.

And remember this: If someone says a business does \$65,000 a year, but they only pay taxes on \$40,000, that means all they made was \$40,000. If they don't report it to the government, it doesn't count. Don't pull that under-the-table kind of stuff. A business is worth what is reported to the government, so take a good, hard look at the tax returns.

Lastly, do some research and find out if there's someone in the same business, in another city, who would mentor you for a while. It just might be worth the price of a plane ticket to pick their brain and just listen to what they have to say. Chances are if they've been in business for a while, they know the ins and outs of the industry.

Good luck, Al!

- Dave

Mobile Beat Notes

*In the case of the DJ business, it's more often one company buying out another. Think in terms of buying out a competitor's contracts and business connections, their website and their gear. DJ companies are often part-time enterprises driven by one individual, but can also be larger companies. **MB***

Dave Ramsey is America's trusted voice on money and business. He's authored four New York Times best-selling books: **Financial Peace**, **More Than Enough**, **The Total Money Makeover** and **EntreLeadership**.

The Dave Ramsey Show is heard by more than 6 million listeners each week on more than 500 radio stations. Follow Dave on Twitter at @DaveRamsey and on the web at www.daveramsey.com.

Word Power, Old School

FIFTY-YEAR HIGH SCHOOL REUNION: SEEMS LIKE ONLY YESTERDAY

By Jeffrey Gitomer

I graduated from Haddonfield Memorial High School in 1963. No computers, no cell phones, no internet, no email, no texting, no credit cards, no cassette tapes (let alone cds), and no cable TV.

How the hell did I survive? By playing ball every day after school. By riding my bike. By being active. Oh, that.

Back then, Haddonfield was a middle/upper middle class town of 12,000 with a high school of around a thousand kids. All smart.

DRESS CODE: If you wore blue jeans to school, they sent you home.

It was a different time.

Kennedy was president. Our history teacher made everyone subscribe to The New York Times, and every day he assigned us reading. What I remember most were the weekly Kennedy press conferences. They published the entire text. Kennedy had an amazing sense of humor. I devoured every word.

Part of the reunion weekend included a Saturday tour of the high school. Amazing to think about how big it looked back then, and how small it looks today; like a page out of *Catcher in the Rye*.

And on Sunday there was a memorial service in honor of our fallen classmates. Friends. Good friends. Happy and sad all at once. And the reality that age is setting in.

After the service almost no one left. We started talking about high school and some of the teachers and classes. Funny stories, escapades, sports teams, assorted social events, and recounting memories of our departed friends.

Within a few minutes, the talk took a surprising turn. Each person talked about a teacher that impacted them. So many of the stories were similar; we were grateful for the teacher or teachers that emphasized writing and grammar. English. (The language currently undergoing a complete overhaul through the mediums of email and texting.)

Personally, I had a teacher my freshman year that gave a grammar test on the use of words EVERY DAY. "They're," "there" and "their." "You're" and "your." They were lessons banged into our heads, until through repetition, every kid got it. Me included.

Little did I know that 30 years later it would be the foundation for my writing career.

How's your grammar?

How's your use of "your" and "you're?"

How's your use of "to" and "too?"

How's your use of "its" and "it's?"

Are you aware of how important grammar is when you put your emails, texts, blog posts, Facebook posts, and tweets out into the SMS and cyber world?

My classmates and I sang a chorus of appreciation for the grammar lessons. Although at the time those everyday tests and lessons were being given, every student complained.

For a moment I flashed on what would be happening in the

same situation today. Parents complaining about too many tests. Teacher's unions balking about too many papers to grade. Kids texting and protesting about abusive educational practices. And pressure forcing a "testing policy" to be fair to everyone.

Talking with a friend of mine tonight about the grammar lessons from high school, he said, "Whenever I see a grammar error in the subject line of an email, I delete it without opening it."

NOTE WELL: Your grammar is a reflection of your image. Good or bad you have made an impression. And like all impressions, you are in total control.

NOTE WELL: It's the little things. It's the details. Your look, your image, your quiet confidence, your presentation skills, your knowledge of the customer, and your writing skills that include

Talking with a friend of mine tonight about the grammar lessons from high school, he said, "Whenever I see a grammar error in the subject line of an email, I delete it without opening it."

your grammar. And salespeople think it's the big things. Like the price of what you're selling and your sales techniques.

YOUR NEXT REUNION: GO! Not just to see the people, but also to remember and be grateful for the lessons that shaped your future.

My reunion was an affirmation that I got a great fundamental and foundational education--and then had enough sense to implement the information. I hope you did, and you do, too. **ME**

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Jeffrey Gitomer is the author of twelve best-selling books, including *The Sales Bible* and *The Little Red Book of Selling*. He has just released his latest book, *21.5 Unbreakable Laws of Selling* and embarked on a national tour. For book tour dates and information about training and seminars, visit www.gitomer.com or email Jeffrey personally at salesman@gitomer.com.

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Talking Tech



DETAILS ON
PAGE 22

"We don't want the party to end!"

They're the words you always want to hear at the end of the gig. How do you get to be that good? It takes talent, practice, and the kind of content you find in every issue of **MOBILE BEAT**.

Unfortunately, **YOU ONLY HAVE ONE ISSUE LEFT**, after the one you just got or are about to get. We're reminding you now so you "don't miss a Beat."

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What's the Cost of NOT Going?

IT'S REALLY TRUE: "NOTHING VENTURED, NOTHING GAINED"

By Jason Weldon

Last week I was at a networking event and I was meeting up with a professional photographer that I met at WPPI in February of this year. (On a side note, WPPI—the Wedding & Portrait Photography Conference & Expo—is a great convention to go to if you have never been!) A few months ago I had introduced this person to professionals in Philadelphia and since then she has networked with so many of them that this person actually came from a ways away to be at a local meeting.

I'm hoping this person is going to get a lot of work out of it too because they are really good at what they do. We went out after the meeting and got to talking about how we ended up in a bar in Philadelphia some 8 months later. And we traced it all the way back to a networking event that we both attended in Las Vegas at WPPI. Who would have thought?

If neither of us had gone to this tradeshow, I would have never met a professional in another market and they would have never met other professionals in the Philadelphia market. Many of my friends that are very good at what they do now know about her. All because of going to a tradeshow. Are you getting my drift here?

Look, none of us have the money to invest in flights, in hotels, in food and in the courses offered at the tradeshow, but if you continue to just not go, you are never going to meet new people. And that is the most important part of a tradeshow. The people that you can meet.

Every single time I say that I don't have the time or the money to do something, I realize it is just an excuse. I have to say to myself, "Jason, you never know what you are going to miss." And you know what happens when I leave that conference, meeting or networking event? I say to myself, "Wow, if I didn't go, I would have never had the chance to meet that person, or learn that concept." You have to make time to learn and you have to make time to meet new people.

Conferences and networking events are also chances for you to be around other people that are just like you. They give you the chance to share stories and see how other people do things. But I can see how they can be a little intimidating. Maybe you don't know that many people; maybe this is your first time there; or maybe



you just feel a little awkward. Well you have to start somewhere. Because starting somewhere is not only going to make your business better, but it is going to make you a better person.

Don't let other people tell you something isn't worth it either. I have been to and continue to go to conferences that I don't get much out of. But there is always *something* I can find useful that I can take back to my company. The people that don't go just want to make sure you don't go so they don't feel as bad. They don't want you to go because if they could, they would go. They want you to stay home and keep them company. The heck with that. Go. Go be part of something that will help you grow in so many ways.

One of the things I like to do when I go to conferences in other cities is try to attend a local networking meeting that is being held by N.A.C.E., I.S.E.S. or some other organization particular to that area. It is a great way to learn about other people in new areas. Getting to see how other people do things really opens my eyes up and allows me to try and incorporate those ideas when I get back home.

For those who still don't think it is important to go to something like a tradeshow, let me give you one piece of evidence that hopefully will change your mind. Me. If I'd never gone to my first Mobile Beat show, many years ago, I would not have been writing this article today. I would have never become friends with Ryan Burger and I would have never met one of my best friends, Jake Feldman. The price on that can't be defined. The only reason I get to be able to do some of the things I love to do is because I stepped outside my comfort zone, took some risk financially, and tried something different.

If I had never gone to a host of other tradeshow, I would have never met particular people across the country that have helped my business grow, as well as myself personally. I would have never seen new things, ate different foods or tried new experiences.

At the time of signing up, it seems like a lot of money, I know. It is hard to find the money to spend on things like this when so many other things demand so much of your hard earned money. But I will tell you this, at least come to MBLV18 this year. Let me know if you are coming (jason@synergeticsounds.com) and I will make sure to spend some time with you and help in

any way that I can. I promise! I want you to see how investing in a show like this, as well as a few other favorites of mine, are worth every penny. Don't be the person that says "Oh, don't go that show, save your money." **MB**

Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.





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